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SATURDAY, FEBRUARY 26, 1938.



MR. ANTHONY EDEN AFTER RESIGNING THE OFFICE OF FOREIGN SECRETARY: LEAVING HIS HOME ON HIS WAY TO THE HOUSE OF COMMONS TO EXPLAIN HIS DIFFERENCES WITH THE PRIME MINISTER.

Mr. Anthony Eden, the Foreign Secretary, handed his resignation to the Prime Minister on the evening of Sunday, February 20. He explained his action in the House of Commons on the following day. "There are occasions," he said, "when strong political convictions must override all other considerations . . . the ultimate aim of us all . . . is, and must always be, the maintenance of peace." He gave examples of the difficulties he had had in negotiating with Italy, notably

over the Spanish question; and he argued: "Withdrawal [in Spain] must have begun in earnest before conversations in Rome can be held on a really solid basis of goodwill which is essential to success. . . . In the light of the present international situation this is a moment for this country to stand firm. . . . The conviction has steadily grown upon me that there has been too keen a desire on our part to make terms to others rather than others to make terms to us." (Associated Press.)



By ARTHUR BRYANT.

HIS Royal Highness the Duke of Gloucester is fast becoming the chief spokesman of all those who value the beauty and outward dignity of our country and wish to do something to save these precious but intangible possessions from soulless destruction. It is one other illustration, if any other were needed, of the priceless political value of our constitutional Monarchy. But it is also an illustration—and one admits it with some sadness—of a certain inadequacy in our present form of parliamentary government. For, in a vital matter where, in the view of every good and educated citizen, governmental action is urgently needed, no governmental action is taken or, so it is made to appear, possible. If this is twentieth-century democracy, there must be something wrong with twentieth-century democracy. And if we wish to preserve democracy, as the present writer and probably ninety-nine out of a hundred readers of this page do, it is just as well that we should try to put it right.

For what are the facts. The countryside heritage of England is shrinking fast before every sort of encroachment: and these encroachments are becoming so numerous and universal that it is almost impossible to keep pace with them. Fifty years ago the land of England was largely owned and controlled by a class of men who, whatever their faults and shortcomings, had a certain sense of standards and a feeling of responsibility towards the property of which they were the life-tenants. External control over their ownership there was practically none: it was contrary to the whole stubborn, individualistic, acquisitive course of the past three centuries of English history that there should be any. Such men did what was good in their own eyes, and no one could say them nay. But whatever they might choose to do, they seldom laid sacrilegious hands on the permanent heritage of their country. The great trees their forefathers had planted stood, the healing peace of the loveliest countryside in the world remained to influence for good the present and future as it had the past, and the monuments of culture and art—the high peaks of human achievement, inspiring and beckoning to men—were tenderly and proudly preserved. Exceptions there were, of course, such as the landowner who in an earlier century defined timber as an excrescence of nature designed for the payment of debts, but taking them as a whole the landed gentry of England, in their somewhat narrow and unimaginative way, fulfilled their trusteeship of the inanimate treasures of their country well. Can we say as much of those who have taken, and are fast taking, their place? And if we cannot, and if those irreplaceable treasures are being destroyed, are the functions of government being properly discharged? As the citizens of a great nation, it is time that we took stock.

A single issue of *The Times*, which could be paralleled by many others, provides two instances

of what is happening and of the kind of political impotence which is now being displayed by a people who have justly won a reputation for a political genius enjoyed by no other race since the day of Imperial Rome. Speaking on Feb. 16 at a dinner at Fishmongers' Hall in aid of the fund for the preservation of the Gog Magog Hills, the Duke of Gloucester, who a few days before had spoken for a similar cause on behalf of a still more famous range of English hills, quoted the Preservation Society's pamphlet referring to the Gogs as "a bastion above the plains," and added "That's the way to blow the trumpet in what is, I understand, a battle against the line of 'mean maisonettes' slowly creeping up towards them." The issue could scarcely have been better defined, not only of that province where the rolling chalk hills of southern Cambridgeshire slide

distinguished men who sit on the Government Front Bench or direct the great Departments of State would disagree with him. Yet the evil of irreparable desecration and destruction goes on almost unchecked save for such voluntary and necessarily spasmodic efforts as was the occasion of this dinner. It was left to Literature, in the person of Sir Hugh Walpole, to voice what everyone present—even allowing for the spirit of nebulous optimism that prevails at public dinners—must have been feeling. Everyone who cared for England at all, he declared, was concerned in fighting, by what means they might, every step of the great battle that was upon them. All over England projects for destruction and spoliation were cropping up. There were so many that it was almost impossible to keep pace with them. He thought the time must soon come when the

Government would have to take some real step about the whole matter and not leave sporadic movements here and there to be dealt with by private individuals.

The same issue of *The Times* that reported the attempt to save the beauties of the Gog Magog Hills devoted a leader and a column of newspaper to a forthcoming and final appeal to his Majesty's Government by the Middlesex County Council for help to preserve as an open space the Westminster House site facing on to Parliament Square. It appears that of the £400,000 required the greater part can be contributed by various authorities, all of them part of the statutory machinery of the nation. But a further £140,000 is needed, and for this recourse must be had to the Treasury. This has hitherto been refused on the grounds that the Government could not create a precedent of sharing the responsibility for an

improvement scheme with any municipal authority or authorities.

What are we to think of this? Here is a site which is the essential property of the nation as a nation if any spot in the world is. It is the village green that stands before the parish Church and the parish pump—if one may be forgiven this rustic simile—of Empire. Yet the supreme authority of that Empire, possessing under the Constitution absolute and unfettered legal powers, can apparently do nothing to make it worthy of its unique position. "It is submitted with great respect," those responsible for the scheme are replying, "that this is not the true position. What the municipalities are doing is to enable the Government to buy this most valuable site at a figure of between one-quarter and one-half of its present market value to enable the open space in Parliament Square to be increased and preserved more particularly as the whole of the remainder of the square enclosure is vested in the Crown." It says very little for our resource as a people or for our aptitude for self-government if it cannot be preserved.



THE MINISTERIAL CRISIS: MR. ANTHONY EDEN SURROUNDED BY PRESS PHOTOGRAPHERS IN DOWNING STREET, WHEN A SUNDAY CABINET MEETING GAVE EVIDENCE OF GRAVE ISSUES AT STAKE.

A Cabinet meeting on a Sunday: such a very rare event made it plain to the public on February 20 that matters of the very gravest import were being discussed in Downing Street. Rumours of a disagreement between Mr. Eden and Mr. Neville Chamberlain, the Premier, had been current all the week, and among the crowds who gathered in the cold outside No. 10 it was widely conjectured that the Foreign Minister's resignation might be in question. A swarm of photographers dogged the footsteps of Ministers coming and going. At 11 o'clock at night it was announced by the B.B.C. that the Prime Minister had received the resignation of Mr. Eden. Mr. Eden is the youngest Foreign Secretary of modern times, taking office at the age of thirty-eight. After distinguishing himself in the war, he entered politics and won Warwick and Leamington by a big majority in 1923. He became Parliamentary Private Secretary to Sir Austen Chamberlain in 1926. (Keystone.)

gently down towards the valley of the Cam and the Fens, but of every corner of this dearly loved and historical island where the same battle is being fought out.

Later in the evening other speakers rose to support the Duke of Gloucester's plea. They included a leading member of the Government, spoken of in many quarters as a future Prime Minister, who is reported to have said that "the Gogs were indeed a delectable spot. They had a loveliness peculiar to English scenery. This generation was fortunate in being allowed the opportunity to earn the respect and gratitude of succeeding generations by doing their best to save this piece of the English countryside." And an ex-Viceroy of India read a message from Lord Baldwin, who is almost universally recognised as the first and most influential Englishman living and the supreme embodiment of democratic statesmanship, to the effect that no duty was more important or urgent than to preserve, before it was too late, the beauty of the Cambridge countryside for future generations. Read the word "English" for Cambridge, and it is certain that not one of the

A SPEECH THE WORLD AWAITED: HERR HITLER ON GERMANY'S POLICY.



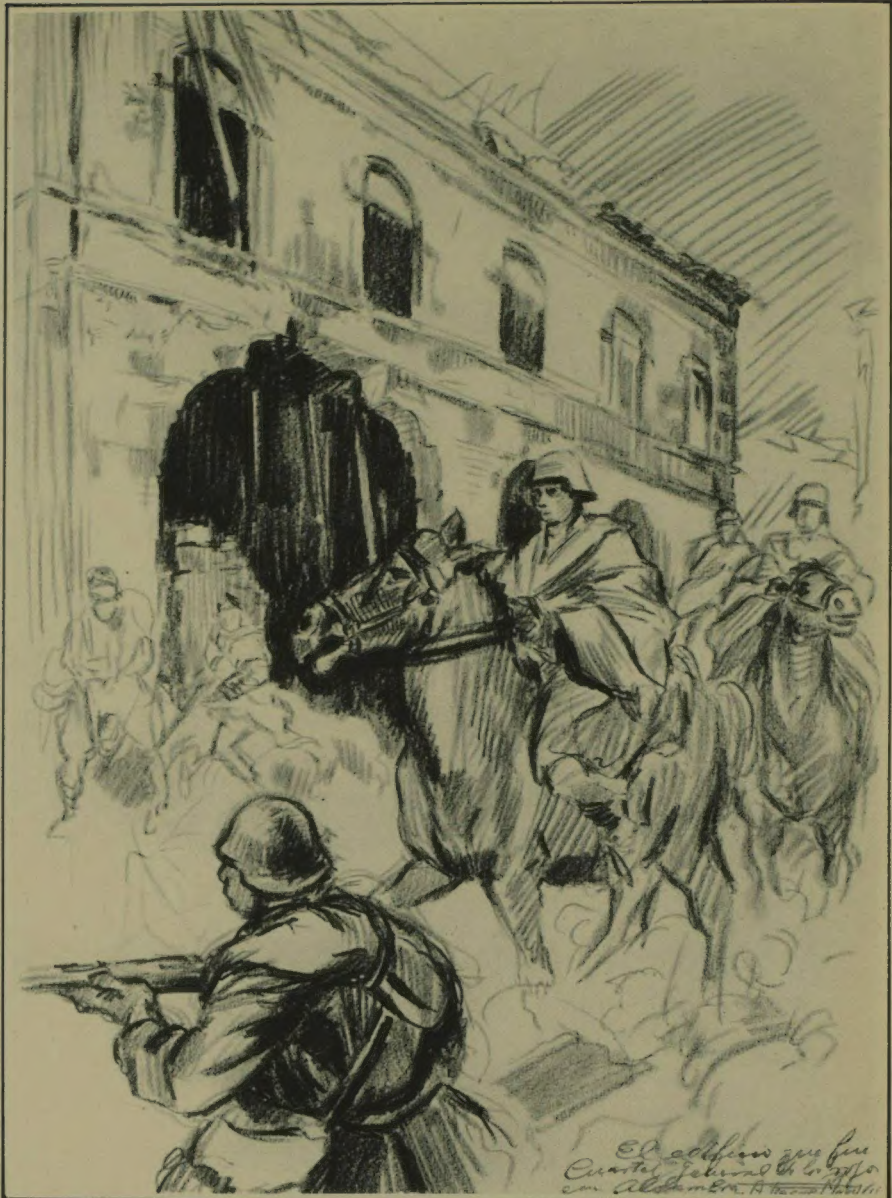
UNDER THE EAGLE, THE RISING SUN AND THE SWASTIKA: THE FÜHRER ADDRESSING THE REICHSTAG ON HIS AIMS AND ACHIEVEMENTS AND ON FOREIGN AFFAIRS, AN ORATION LASTING FOR NEARLY THREE HOURS.

Herr Hitler made his eagerly awaited speech to the Reichstag on February 20. It lasted three hours, all but five minutes—one of the longest orations he has ever made. He announced that the pact with Italy and Japan was the basis of his policy, but that he was prepared for understandings with all countries except Soviet Russia. Furthermore, the establishment of Bolshevism in Spain or any other European country (he said) would not be permitted by Germany and Italy. A Japanese victory in China would prevent the spread of Communism in the East. He claimed that the agreement with Austria had averted what might have been a catastrophe. He said that all German minorities in European states would be

protected; that he would continue to press his claims for colonies (but that there was no conceivable case for any conflict with Great Britain); and that Germany would never re-enter the League of Nations. He also announced that Germany recognised Manchukuo. The speech was made in the Kroll Opera House. The general effects and lighting were designed by a scenic artist, Herr Benno von Arent. Behind Herr Hitler's head shone a huge "sun," framed in gold and surmounted by the German eagle with a wing-spread of 30 feet. The pleated silk of which the "sun" was made was illuminated by a concealed spot-light. The walls were hung with terra-cotta velvet decorated with swastikas. (*Sport and General*.)



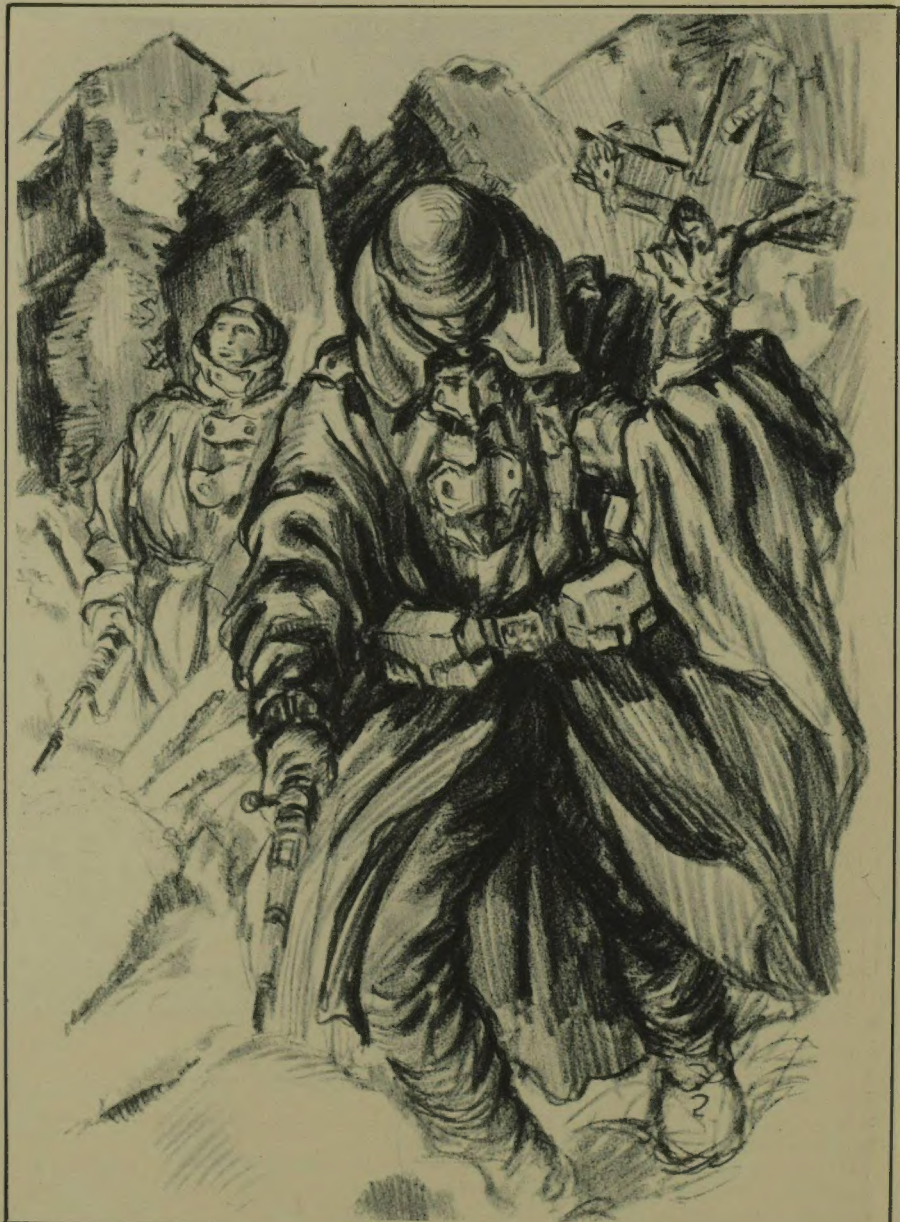
A SUCCESSFUL LOCAL COUNTER-ATTACK BY THE NATIONALISTS, NORTH OF TERUEL, IN JANUARY: A TANK AND INFANTRY ON THE MULETON HILL, IN THE ALFAMBRA VALLEY.



CAVALRY, SAID TO HAVE BEEN SUCCESSFULLY USED IN THE RECENT NATIONALIST "PUSH" AT TERUEL: HORSEMEN OUTSIDE A FORMER GOVERNMENT HEADQUARTERS IN ALFAMBRA.



IN ALFAMBRA, WHICH WAS REACHED BY THE NATIONALISTS AS THE RESULT OF THE CO-OPERATION OF THREE CONVERGING COLUMNS IN THE 'SIERRA PALOMERA COUNTRY': THE RUINS OF THE CHURCH.



NATIONALIST TROOPS IN THE OUTSKIRTS OF TERUEL: MEN COLLECTING RELIGIOUS OBJECTS FROM THE DÉBRIS OF A WRECKED CHURCH—STATED TO BE IN THE "OLD CEMETERY."

THE TERUEL COUNTER-OFFENSIVE: FIGHTING IN THE ALFAMBRA VALLEY.

DRAWINGS BY A. R. MERUVIA.



A CULMINATING POINT OF THE FIRST STAGE OF THE NATIONALIST COUNTER-OFFENSIVE AT TERUEL: TROOPS MOVING INTO PERALES DE ALFAMBRA, AT THE TOP OF THE ALFAMBRA VALLEY, SOME 25 MILES NORTH OF TERUEL.

IMPORTANT operations round Teruel began when the Government troops surprised the town in December, and General Franco dropped his plans for a big offensive against Madrid for an effort to retake it. A report from Barcelona quoted in "The Times" describes General Rey, the Nationalist commander at Teruel, who was reduced to surrender, as bitterly reproaching the Nationalist Command for neglecting his warnings of the imminence of an offensive against Teruel, so preoccupied were they in their preparations for the Madrid offensive. The first attempt to recover Teruel took the Nationalists to the edge of the town, if not into it; but meanwhile, the garrisons holding out in it were reduced by mining. Arctic weather then brought operations to a standstill. One of the Nationalists' main lines of communication was the road down to Teruel from Calatayud and this, it seems, was under fire from Government positions in the mountains to the east of the road—though, according to some maps, the Republicans never held the western slopes immediately overlooking the road. In the middle of January the Nationalists broadened their front near Teruel and captured a hill called El Muleton, which lies about four miles north of the town overlooking the valley of the Alfambra, a small river running almost due north and

[Continued opposite.



THE NATIONALIST FRONT LINE IN THE ALFAMBRA VALLEY AT ONE STAGE IN THEIR ADVANCE NORTH OF TERUEL: MEN IN HEAVY WINTER CLOTHING OVERLOOKING WIRE ENTANGLEMENTS, AND (IN THE DISTANCE) TREES MARKING THE LINE OF THE RIVER ALFAMBRA.

south and joining the Guadaluavir at Teruel. Traffic on the Calatayud road was still interfered with, however, and another and more ambitious operation was planned—to get possession of the mountainous country to the east, dominated by the Sierra Palomera. An advance into this country from three directions, south, west and north, was successful. According to Nationalist reports, the easternmost limit of the advance was at first marked by the villages of Perales and Alfambra, which appear in drawings reproduced here. To judge by another drawing, the Nationalist front line actually ran along the Alfambra River in some places. The drawing of the cavalry in action is of interest, as Nationalist accounts mention that "a spectacular part was played by General Monasterio's cavalry," which "contributed greatly to the victory by the speed and decision of its movements." On February 18 (according to Nationalist reports) their troops crossed the Alfambra over nine miles of its course and penetrated eastwards further into Government territory. Two days later they claimed to have got possession of the heights of Santa Barbara and Mansueto, which dominate Teruel from the east, and penetrated into the outskirts of the town on the following evening. As we go to press, the loss of Mansueto is admitted, and reports speak of Government defenders cutting their way out of the town.

A WINDOW OPEN ON THE WORLD: THE CAMERA AS PICTORIAL

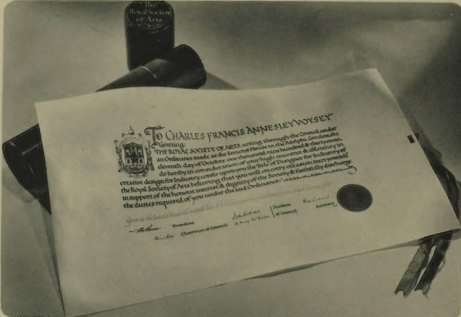


FOUND AFTER HAVING SPENT TWO DAYS IN THE SNOW AT "DEVIL'S VALLEY": MR. DAVID MILLAR, A SKI-ER FROM ANDERMATT, BEING BROUGHT BACK ON A SLEDGE. (L.N.A.)

On February 13, Mr. David Millar left his hotel on a skiing trip over the Natchen, near Andermatt. He did not return and parties of skiers set out in search of him. Two days later he was found lying in the snow in the "Devil's Valley" below the Natchen, with badly frost-bitten hands and feet. He had discarded his skis. Owing to his great exhaustion (he had only a small piece of chocolate left), he was placed on a sledge and, supported by a Swiss guide, was taken to hospital at Andermatt, where he has since died. After he had been found, the search-parties were recalled by bugle.

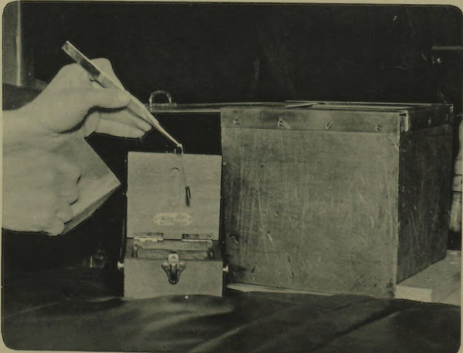


AFTER THE RESCUE: RECALLING BY BUGLE THE PARTIES OF SKI-ERS WHO WERE SEARCHING FOR MR. DAVID MILLAR. (L.N.A.)



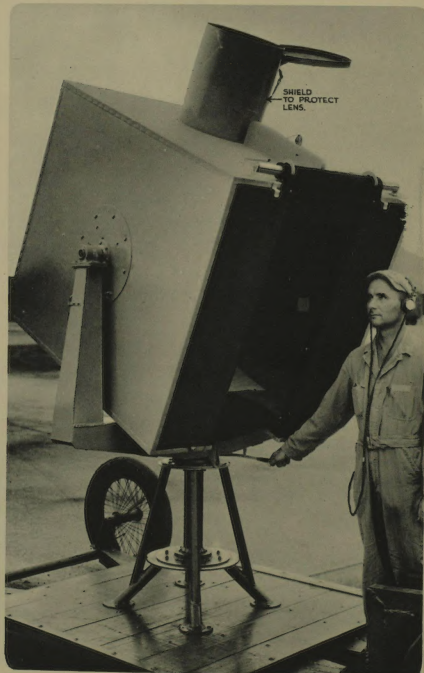
"THE BLUE RIBAND OF BRITISH INDUSTRIAL ART": THE DIPLOMA OF DESIGNER FOR INDUSTRY OF THE ROYAL SOCIETY OF ARTS.

On February 17, the Duke of Gloucester visited the Royal Society of Arts, presented diplomas to the first recipients of the distinction of Designer for Industry, and unveiled a portrait of the Duke of Connaught, president of the Society. The recipients of this new distinction, among whom were Mr. Eric Cili and the honour might be termed the blue riband of British Industrial Art. (Gilbert Cowland.)



TO PROTECT THE DRIVER OF A RADIUM-CARRYING CAR: RADIUM PLACED IN AN INNER RECEPTACLE; AND ITS OUTER CANNING OF LEAD (RIGHT).

A special car for the conveyance of radium, in connection with the Central Radium Pool, was purchased recently by the King Edward Hospital Fund for London. Every day portions of the precious substance, which is kept at the Middlesex Hospital, will be taken to those hospitals requiring it. In order to protect the driver, the radium is to be placed in a specially designed inner safe (left) which will be kept in a lead case weighing 2 cwt. (L.N.A.)



AERIAL BOMBING WITHOUT BOMBS! A CAMERA OBSCURA USED IN CONJUNCTION WITH WIRELESS SIGNALS AT AN AERODROME IN THE UNITED STATES.

The difficulties encountered by the R.A.F. in obtaining suitable sites for bombing ranges lends additional interest to these pictures of aerial bombing practice without the use of bombs. The method is that of the United States Army Air Corps and, by it, the accuracy of aim is calculated above all mathematical exactitude with the aid of wireless and a camera obscura. In the photograph above a small mobile unit is seen with its operator wearing headphones by which he receives a signal from the aeroplane at the moment that a bomb is (theoretically) released. A lens projects the image of the aircraft on to a chart inside the camera obscura and its course is traced out so that its position in relation to the target is known at the moment when the signal is received.

COMMENTATOR ON RECENT EVENTS AT HOME AND OVERSEAS.



THE KING'S VISIT TO THE ROYAL ARSENAL, WOOLWICH: HIS MAJESTY INSPECTING ONE OF THE NEW 3.7 ANTI-AIRCRAFT GUNS.

On February 16, H.M. the King visited Woolwich Arsenal, where he was received by Vice-Admiral Sir Harold Brown, Sir Reginald Townsend, Director of Ordnance Factories, and Mr. Francis Carnegie, Chief Superintendent of Ordnance Factories. His Majesty was shown one of the new 3.7 anti-aircraft guns and the method of loading was demonstrated to him. He then toured the machine and heavy gun factories, the light-gun factory and the small arms ordnance factory. (Photographic News Agencies.)



PLOTTING OUT FROM THE POSITION OF THE AIRCRAFT WHERE THE "BOMB" WOULD FALL:

THE INTERIOR OF A CAMERA OBSCURA-AND-WIRELESS-EQUIPPED LOBBY. The above picture illustrates a unit with a wide range of activity, in that the camera obscura and wireless equipment are mounted in a lobby. One operator can be seen tracing out the course of an aeroplane on the chart, while another holds a stop-watch to time the interval between the release of the "bomb" and its arrival on the target. The interior of the lobby forms the "camera," and a lens fitted in the roof focuses the "bomber" on to the chart. (Associated Press.)



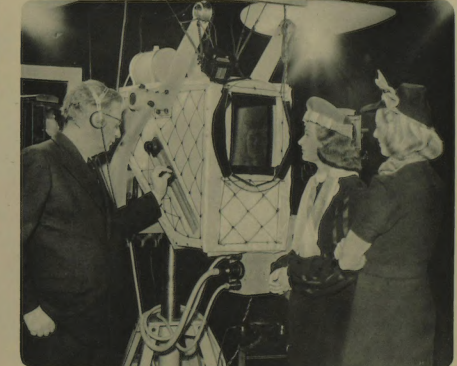
AN ENGLISHMAN'S HOME: THE CURIOUS SITUATION AT LITTLEHAMPTON, WHERE A RESIDENT HAS EXTENDED HIS GARDEN TEN FEET INTO THE ROAD.

A curious situation has arisen at Littlehampton, where a resident alleged that the Council had built a pavement and a part of the road on ten feet of his land. In order to establish his claim, he has now extended his garden over the portion in question and, as if to emphasise its permanency, has surrounded it with a brick wall. The Council went into committee and are reported to have submitted a map of the property and a summary of the facts to the Ministry of Transport. (Illustrations Division.)



LEAVING A GAS-VAN AFTER TESTING THE OFFICIAL "CIVILIAN" GAS-MASKS: GOVERNMENT WHIPS AND M.P.'S DETERMINE TO "SEE FOR THEMSELVES."

The official "civilian" gas-mask has met with criticism in some quarters, notably from the Cambridge group of scientists; and Members of Parliament have apparently decided to "see for themselves." On February 17 a lecture was given in the Foreign Office and, subsequently, those who heard it were able to don gas-masks and enter a mobile gas-van stationed in the quadrangle. In future this gas-mask will be attacked or defended in the House as the result of first-hand experience. (Topical.)



TELEVISION FASHIONS IN COLOUR: MR. J. L. BAIRD SUPERVISING THE USE OF HIS NEW APPARATUS DURING TRANSMISSION FROM THE CRYSTAL PALACE.

Mr. J. L. Baird, whose services to television are generally recognised, recently gave a demonstration of his new apparatus for colour television. The pictures were transmitted from the South Tower of the Crystal Palace and, although the process is only in the experimental stage, it gave results similar to the colour tones of coloured cartoons. In fact, Lord Selkirk and Dr. C. T. Turner, Chairman of the Television Society, expressed the opinion that the colours were more natural. (Fox.)

"FRIENDLY HARPOONS" AND "FISH."

"THE ARCTIC WHALERS." BY BASIL LUBBOCK.*

An Appreciation by SIR JOHN SQUIRE.

MR. BASIL LUBBOCK, that persistent and persuasive historian of every kind of ship which was ever driven by the wind, set out originally, he says, to write a history of all the whalers. Material accumulated in such quantities that he had for the time being to refer readers back, so far as the South Seas were concerned, to Herman Melville and Frank T. Bullen (and I take this opportunity to recommend "Moby Dick" and "The Cruise of the 'Cachalot'"—the first one of the great prose books of the world, and the other a very good book—to all who have not read them), and concentrate on the whalers in the Arctic.

His introductory sentences are hardly worthy either of him or of his subject. He says: "In these modern days of so-called civilisation when man with muscles of putty and jumping nerves lives soft—if far from safe—the fight to wrest a living from the pitiless northern sea and the treacherous ice-floe appears very much more attractive to most of us than an eight-hour day in a prison-house full of clanging machinery." He can't, I think, be keeping his eyes open. We may, many of us, object to "so-called civilisation," the industrial machine, and the machines, but the "muscles of putty" can hardly be passed. There are, as I write, Russian scientists who have floated for months on a "treacherous ice-floe" and can hardly be accused either of putty muscles or jumping nerves; and, in the air, men and women are taking to-day risks as great as ever were taken before.

However, the praises of time past usually take that sort of line; and as soon as Mr. Lubbock has got his grievance about the present age off his chest, he proceeds in his old efficient way. He is, if I may

At half-past 3, Thomas Hunter struck a fish.
At 5 p.m., killed her.
At 5.30 p.m., made the ship fast to the land ice and took the fish alongside.
At 6 p.m., Thomas Hunter struck another fish.
At 8 p.m. killed her with the assistance of the *Rookwood* of London whose boats had stuck a friendly harpoon into the fish; in return for which service an opportunity immediately occurred of assisting him in killing a fish which he had just struck.

"A friendly harpoon" is a good touch. If one looks at the times one realises how long some of these "fish" (which are no fish) were "played." Mr. Lubbock gives details of a "fish" caught in 1812 by Captain Scoresby (whence the Sound in Greenland near which the Russians were rescued). The whale was harpooned by boat after boat with line after line; after eight boats had operated on it and almost six miles of line had gone out, "the exhausted fish was lanced and finally died without a struggle."

the great British whaling captains. He says: "These veterans of the Arctic have had the chagrin, during the past thirty years, of watching the trade fall entirely into the hands of the Norwegians, who, with the aid of modern methods, unlimited



ARCTIC WHALING IN THE DAYS OF SAIL: "ISABELLA" AND "SWAN."

In 1818 the "Isabella" was one of four ships fitted out by the Admiralty for Arctic discovery, and her commander was placed in charge of the Baffin Bay ships. She was eventually wrecked off Whale Fish Islands on May 12, 1835.—[By Permission of Trinity House, Hull.]

The amount of detail in this book, about ships, men, and voyages, is impossible to summarise here; those who know Mr. Lubbock's other books will guess what a compendium it is. He has the unusual gift of being able to blend facts as sober as the figures in a railway time-table with stirring and romantic stories. Yet to some of us, with its impressive statistics about the death of hundreds of thousands of whales and seals (for the seals were always something upon which to fall back), the book, for all the superb gallantry of the sailors, must read a little sadly.

Mr. Lubbock finishes with a wave of the hand to the last of

enterprise, great business acumen, and of a technical skill in which they were without rivals, have made such fortunes at whaling as Hull, Whitby, Peterhead or Dundee never dreamt of. Indeed, so great has been their success, and so enormous their slaughter of every species of whale, that only a close time enforced by International agreement can save the extinction of our largest mammal in the very near future. Where the hand-harpoon killed its dozens, the harpoon-gun, with its explosive charge, kills its thousands. Yet there is this to be said for modern methods, all waste has been eliminated; for science utilises every part of the whale, bones, blubber and skin."

"There goes that Leviathan." The whale is a mammal, harmless, and devoted to its young. Some kinds of whales have already, simply for the sake of oil (which we can get from elsewhere, and shall have to when the whales have gone), been extinguished, like the dodo (food for sailors) and the quagga (mark for rifles). The rest will go, unless there is very strict regulation. There was a time when settlers in North America thought that the buffaloes were so innumerable that no amount of killing could make any difference. They woke up one morning to find that there were none left, and had it not been for the accidental survival of a small herd in a cleft of the

Rockies, whose descendants are now carefully nursed, the North American bison would, in the flesh, be unknown to us. We abuse our ancestors for destroying this, that and the other in the way of abbeys and cathedrals; we criticise the Romans for their wanton slaughter of animals in the arena; but what will posterity say of us if we exterminate, for fleeting gain, the innocuous whale?

I have read my Melville and my Bullen as I have read this book. I have felt awe and reverence as I have read about the bravery of the old whale-fishers, with their constant risks of being capsized, pulled under, or cut in two, their long cruises and their haphazard earnings. But I cannot suppose that I am unique in saying that, ever since I was a small boy, when I read a story about a conflict between men and a whale, my sympathies were always with the whale. It seems so beastly of us to interfere with their innocent lives.

Doubtless the shareholders in whaling companies think differently. Should this meet any of their eyes, I trust that they will not harpoon me.



WHALERS OF OVER A CENTURY AGO: "MERCURY" AND "SWAN" LEAVING HULL IN 1829—FROM A PAINTING BY J. B. HOLT.

In 1820 "Mercury" was the most successful of the Hull fleet in the Greenland seas, catching 24 whales. The "Swan" was celebrated as the fastest sailer in the whole whaling fleet. In the winter of 1837 she was "iced up," her crew suffered terrible hardships, and many died, but the ship was eventually salvaged.

(By Permission of Trinity House, Hull.)

say so in this context, a whale for documents. This book, which sketches the history of Arctic whaling from the seventeenth century to our own time, is fully fortified with diaries, interviews, and other straight evidence. This is the sort of thing—

Friday, August 10, 1827—8 a.m., called all hands to make off blubber in the after hold.

Saturday, August 11—Ship turning along the land ice, moderate S.W. breezes and cloudy weather.

At half-past 12 a.m. finished making off, having filled 50 butts of blubber. Cleared the decks and set a watch.

At noon, saw a fish, sent two boats in pursuit. Latitude observed 71° 47' N.

At 2.30 p.m., Ephraim Turner struck a fish.

At 3 p.m., killed her.



HULL WHALERS IN THE ARCTIC, 1822: A SCENE ILLUSTRATING THE PERILS OF THE ICE-PACK FOR SAILING-SHIPS.

(From a Painting by Thomas Binks, in the Possession of James G. Sleight, Esq.)

Illustrations on this page reproduced from "The Arctic Whalers." By Basil Lubbock. By Courtesy of the Publishers, Messrs. Brown, Son and Ferguson, Glasgow.

* "The Arctic Whalers." By Basil Lubbock. (Brown, Son and Ferguson, Glasgow; 25s.)

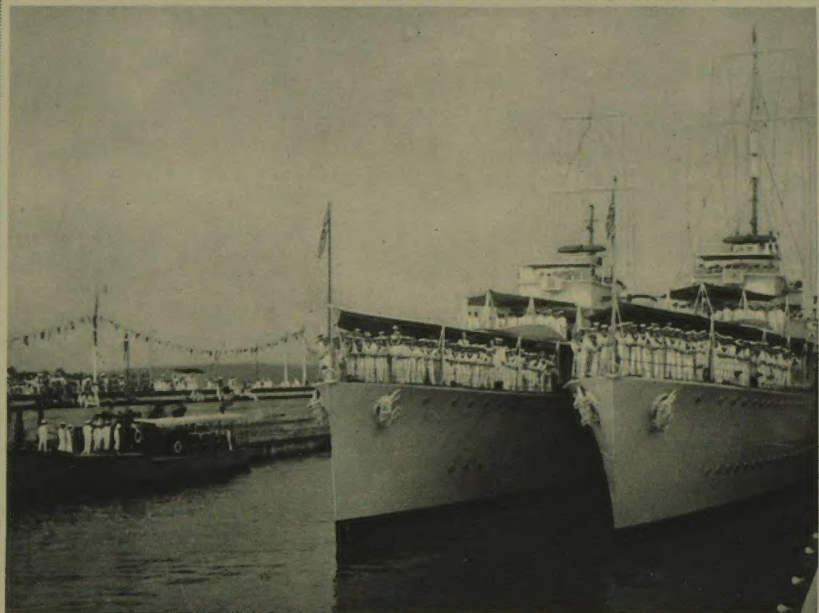
SINGAPORE'S GREAT DOCK OPENED: A NEW LINK IN IMPERIAL DEFENCE.

THE great naval base at Singapore, called Britain's "Gibraltar of the East," was inaugurated on February 14 by Sir Shenton Thomas, Governor and Commander-in-Chief of the Straits Settlements and High Commissioner of the Malay States, who opened the new graving dock—the largest of its kind in the world—and named it "King George VI. Dock." Replying to a message of loyalty sent him on the occasion, the King said: "The naval base at Singapore is a symbol of the Empire's powerful resolve for peace." Sir Shenton Thomas and Colonel J. J. Llewellyn, Civil Lord of the Admiralty, proceeded to the base aboard the Governor's yacht, "Seabelle II," being joined on the way by the Sultan of Johore. When the yacht entered the dock, breaking a ribbon stretched across the mouth, a salute of seventeen guns was fired.

[Continued below.]



THE GOVERNOR'S YACHT "SEABELLE II." STEAMING INTO THE DOCK AND CUTTING THE RIBBON STRETCHED ACROSS THE ENTRANCE: THE OPENING CEREMONY AT THE INAUGURATION OF THE NAVAL BASE AT SINGAPORE.



THE TWO ESCORTING DESTROYERS THAT FOLLOWED THE GOVERNOR'S YACHT: H.M.S. "DUNCAN" AND "DIAMOND" BERTHED IN THE DOCK, WITH THEIR CREWS PARADED ON DECK TO WATCH THE NAMING CEREMONY.



MALAYAN ROYALTIES AT THE CEREMONY: (LEFT TO RIGHT IN FRONT ROW) THE SULTAN OF PAHANG, THE RAJA MUDA OF SELANGOR, THE SULTAN OF PERAK, THE YAM TUAN OF NEGRI SEMBILAN, THE YAM TUAN'S CONSORT, THE SULTAN OF JOHORE, THE REGENT OF KEDAH, THE SULTAN OF KELANTAN, AND THE SULTAN OF TRENGGANU.



THE MOMENT AFTER THE NAMING OF THE NEW "KING GEORGE VI. DOCK" AT SINGAPORE: THE GOVERNOR, SIR SHENTON THOMAS (RIGHT), WHO PERFORMED THE CEREMONY, AND OTHER OFFICIALS PRESENT, STANDING AT THE SALUTE.



THE TABLET RECORDING THE OPENING OF THE "KING GEORGE VI. DOCK": AN INSCRIBED BRONZE PLAQUE UNVEILED BY SIR SHENTON THOMAS; WITH THE UNION JACK WHICH HAD COVERED IT DRAWN BACK.

and eighty aeroplanes dipped in salute. The Governor then performed the naming ceremony and unveiled a commemorative plaque. He spoke of the dock as "a great enterprise for peace begun nearly fifteen years ago," and paid a tribute to its builders, Sir John Jackson and Co. He also mentioned the large sums

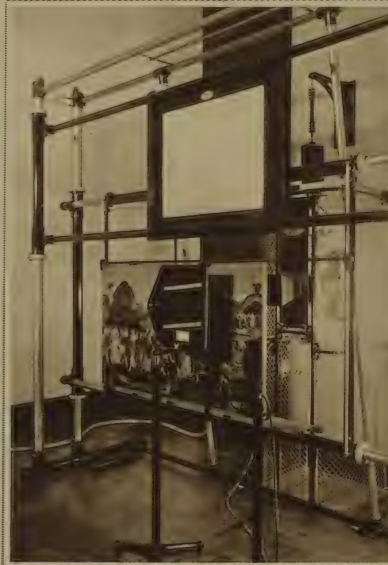
contributed by the Malay States for imperial defence. Colonel Llewellyn in his speech welcomed representatives of the United States Navy from the cruisers "Memphis," "Milwaukee" and "Trenton," which had come to Singapore for the opening ceremony after attending the Australian celebrations at Sydney.

SCIENCE AND THE CARE OF OLD MASTERS: TESTS AND

PHOTOGRAPHS



REMOVING DISCOLOURED VARNISH, WHICH USUALLY YIELDS TO MILD SOLVENTS: A CAREFULLY CONTROLLED PROCESS WHICH CANNOT DAMAGE THE ORIGINAL PAINT AND ENHANCES THE BRILLIANCE OF BLUES AND GREENS MORE PARTICULARLY.



THE PHYSICAL LABORATORY AT THE NATIONAL GALLERY: A PICTURE IN POSITION ON THE EASEL, WITH THE WELL-PROTECTED X-RAY TUBE BEHIND—ABOVE IS A FLUORESCENT SCREEN FOR VISUAL EXAMINATION. [National Gallery.]



APPLYING CLEAR VARNISH TO A PAINTING AFTER THE COMPLETION OF THE CLEANING PROCESS: A FINE LAYER OF LIQUID BEING DEPOSITED ON THE SURFACE BY MEANS OF A MODERN AIR-SPRAY JET.



BLISTERING PAINT CAN BE SECURED BY INTRODUCING AN ADHESIVE UNDERNEATH AND IRONING THE LOOSE PARTICLES WITH AN ELECTRICALLY-HEATED SPATULA. THE BLISTERS HAVE SOMETIMES TO BE PRICKED WITH A HOT NEEDLE (FOREGROUND).



THE VALUE OF X-RAY APPARATUS IN THE EXAMINATION OF PICTURES: AN X-RAY TRANSPARENCY, ILLUMINATED FROM BEHIND, IN THE LABORATORY. IT SHOWS THE SPECIAL TECHNIQUE OF THE MASTER.—[National Gallery.]

RESTORATION AT THE NATIONAL GALLERY AND ELSEWHERE.

BY HUTTEN.



THE MICROPHOTOGRAPHY OF A SMALL PORTION OF A PAINTING—A USEFUL GUIDE AS TO THE DESIRABILITY AND EXTENT OF RESTORATION WORK. MODERATE MAGNIFICATION IS USED TO SHOW THE STATE OF PRESERVATION OF THE PAINT.—[National Gallery.]

OWNERS of, and those in charge of, large collections of pictures are continually facing problems of cleaning, restoration, and examination of the works in their care. This is particularly so in the case of the National Gallery, which, at the moment, contains 1800 pictures, including those in the reference sections. Science now plays an important part in the examination of pictures and, as they must not be removed from the building except for certain purposes, which do not include restoration or testing, the Trustees decided, three years ago, to have a laboratory for the physical examination of the works in the Gallery itself. This laboratory was equipped with X-ray, ultra-violet, and infra-red plants and apparatus for colorimetric analysis. All are physical processes rather than chemical ones. The pictures are X-rayed before anything is done to them, in order that their condition can be definitely established; and colorimetric tests, which enable a record to be kept of the intensity of the colour of different areas, are made before and after cleaning. The colorimeter enables a small square section of a painting to be viewed through an eye-piece, and beside it is projected a similar square section of pure white light. Coloured slides are then placed in the apparatus until the viewer judges that the tone of colouring of this section matches that of the picture. The number of slides of each colour used to obtain this result is then entered on a form and the process is repeated for other portions of the work and again after cleaning. By referring to the register, the original colouring of the selected parts of the painting before the old varnish was removed can be reproduced by placing the appropriate number of slides of each

(Continued above, on right.)



THE COLORIMETER: A NEW APPARATUS FOR MEASURING THE EXACT TONE OF A SMALL AREA OF A PAINTING FOR THE PURPOSES OF REGISTRATION; SO THAT A PERMANENT RECORD EXISTS OF ITS CONDITION BEFORE AND AFTER CLEANING.—[National Gallery.]

colour in the colorimeter. Analysis of the figures obtained also yields information of technical importance. Ultra-violet analysis shows the condition of the varnish and the results enable a decision to be made as to whether the painting requires cleaning; while the condition of the paint underneath can be discovered by infra-red photography, which penetrates through greatly discoloured varnish. Before the picture leaves the laboratory for the cleaning and restoring studio a final and minute examination is made by a special polarising microscope, to determine the character of the cracks. By this means also valuable information can be obtained about over-painting. The restorer's studio contains for the treatment of blisters thermostatically-controlled appliances such as electrically-heated spatulas and needles; and here discoloured varnish is removed by similar means and by the action of carefully controlled solvents whose use is thoroughly understood. When it is decided to remove a picture for examination in the laboratory it is only handled by a specially trained staff and the precautions taken obviate any risk of damage. During the tests it is supported upon an easel of massive construction and secured to it by a number of contrivances which ensure freedom from accident. Before this easel was used for such a purpose it was tested for hours by means of a heavy dummy which exceeded in weight that of any picture it would ever have to support. Some of our photographs were taken at the National Gallery, by courtesy of the Trustees, and others elsewhere.

BOOKS OF THE DAY.

MECHANISATION

become a military commonplace, but its modern developments, due to the march of science, are the culmination of a very long process, begun in antiquity and revived in mediæval times by the invention of firearms. That discovery gave the white races a huge advantage. Their superior weapons have often turned the scale against otherwise overwhelming numbers, added new provinces to western empires, and changed the face of political geography. One example was the deliverance of the Sudan from a savage despotism, an event which—to adapt a line of "Locksley Hall" (I hope with no suspicion of flippancy), might be ascribed to "a little hoard of Maxims mowing down the Mahdi's hordes." Nowadays, however, the whites no longer hold a monopoly in mechanisation, and the "Yellow Peril" which the ex-Kaiser foresaw, but against which he did little to consolidate white unity, has assumed a new phase. If there should ever be a war of colour, what would happen if the blacks and browns also, in the matter of weapons, could meet the whites on equal terms?

I am not now concerned with books about the Far Eastern imbroglio. The above considerations were suggested by an incidental statement ("To the Maxim primarily belongs the victory which stamped out Dervish rule in the Sudan") in a work of vital importance to all military students and administrators, and of deep historical interest to the more thoughtful type of general reader, namely, "MACHINE GUNS." Their History and Tactical Employment. (Being also a History of the Machine Gun Corps, 1916-1922). By Lieut.-Colonel G. S. Hutchison, D.S.O., M.C. With 14 Illustrations, including Paintings and Photographs by the author (Macmillan; 15s.). As a distinguished commander in the Machine Gun Corps (of which he was a pre-war pioneer), with over four years of fighting experience, Colonel Hutchison is ideally qualified to be the first historian of the Corps and to expound the technique and tactics of its arm. Moreover, as the author of war reminiscences and (under the pen-name of Graham Seton—his actual Christian names) of thrilling adventure stories, such as "The W Plan," "The K Code Plan," and two with a flavour of antiquity—"Minos Magnificent" and "The Viper of Luxor"—he has a faculty for dramatic narrative which he puts to good use in the present volume.

To the ordinary reader of peaceable disposition the machine-gun and its murderous effects might seem an uncongenial, if not repellent, theme. I confess to having approached the book rather in that mood, but on recollecting two of Colonel Hutchison's reminiscent works about the war—"Warrior" and "Footslogger"—which it fell to me to review, I felt reassured that even from so

grimly mechanical a topic he would extract much human and historical interest. I have not been disappointed. Apart from the instructional element in his work, which is by no means dry and technical in the presentation, he invests his subject with a broad historical and national significance that lifts it far above the average military treatise from the view-point of the civilian reader.

Officers in training, or in command, will find the book invaluable, and the author urges them not to neglect the reading of military history and science. He makes it clear that the machine-gun is a weapon of vital importance,

war. It is in his chapters on the Great War, however, and especially those describing actions in which he himself took part, that Colonel Hutchison's book reaches its dramatic climax. Here, again, he is not sparing of criticism, directed particularly against the command of the British Fifth Army during the German spring offensive of 1918. Everyone connected with the defence of the realm should give this book most careful attention.

Several incidental references to the dominant rôle of the machine-gun in the Great War occur also in a book designed to explain that event to "a generation which knew not Joseph" (or Wilhelm II.), entitled "AND THEN CAME WAR," An Outline of the European Tragedy. By A. C. Delacour de Brisay, Sometime Reader in English at the University of Strasbourg. With 19 Maps Drawn by Lieut.-Commander R. T. Gould, R.N.(Ret.) (Ivor Nicholson and Watson; 10s. 6d.). Describing the battle of Le Cateau, the author says: "The inevitable movement of retreat came when . . . the Germans had now accumulated such an overwhelming superiority in machine-guns along the Cambrai road that the Suffolks and the Manchesters were overwhelmed." Again, explaining why the Allies did not follow up the advantage they had gained on the Marne in September 1914, the author writes: "So far indeed were the main German Armies from being defeated or undermined in material or morale, they were able with comparative ease, taking advantage of ground earthworks and innumerable machine-guns and all the services of close warfare instruments, to hold the Allied advance indefinitely at bay."

Mr. de Brisay writes with vigour and distinction, and his book seems to me to fulfil its purpose admirably. While discussing chiefly the historical causes of the War



AT THE EXHIBITION OF "LES MAÎTRES POPULAIRES DE LA RÉALITÉ"—PAINTERS OF HUMBLE ORIGIN WHOSE WORK IS AKIN IN SPIRIT TO THAT OF ROUSSEAU, LE DOUANIER: "LA PLEINE MER," BY DOMINIQUE-PAUL PEYRONNET.

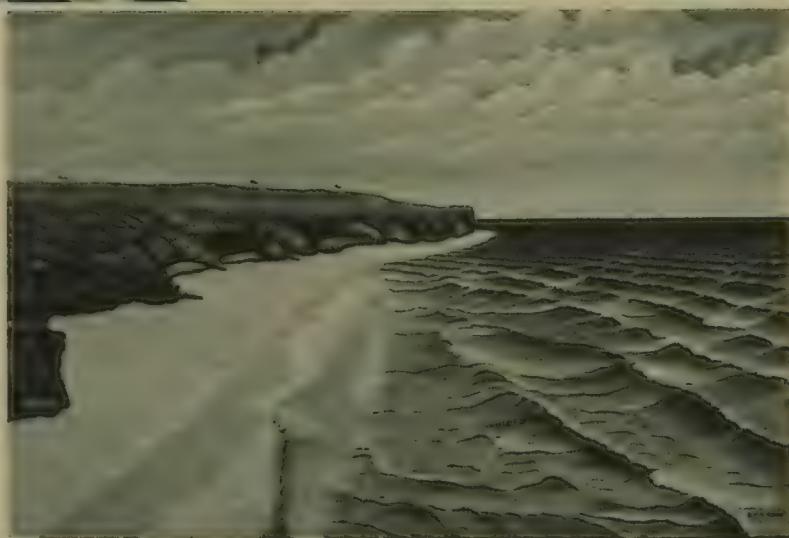
All those who are attracted by the work of the famous *Douanier* Rousseau will find much to interest them, and much to discuss, at the Exhibition of "Les Maîtres Populaires de la Réalité" at Messrs. Tooth's Galleries, 155, New Bond Street. A show devoted to the artists in question had a great success in Paris last summer. All are men of humble origin, like the *Douanier*, some of whose works are in the present exhibition. Dominique-Paul Peyronnet, for example, began his career as a commercial printer.

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both for defence and offence, on land and in the air. In the deplorable event of another great war, it would almost seem, the safety of the Empire itself might depend on the right use of machine-guns. Civilians averse from war and all its works must remember that, as the world stands at present, the delicate blossoms of art and literature, with all the other sensitive plants of culture, can only flourish within the strong walls of national defence. They depend on the fighting man for their very existence. Therefore the practical soldier deserves our gratitude, and his problems are our problems.

On its historical side, Colonel Hutchison's book is very illuminating. It may be new to many readers that a sort of machine-gun—the *polybolos*, a "repeater-thrower" discharging a succession of arrows—was devised by Dionysius, Tyrant of Syracuse, in the fifth century B.C. About 1000 years later came the *orgue* ("organ"), with six to ten musket barrels mounted together on a frame, first used in 1467 by the Venetian General Colleoni. Discussing modern times, the author adds human interest and, so to speak, turns machines into men by his allusions to such inventors as Dr. Gatling, Mr. B. B. Hotchkiss, Mr. Thorsten Nordenfeldt, and, above all, Sir Hiram Maxim, whose "advent in the field of invention," he writes, "culminated in the most stupendous drama in the whole story of mankind." Later, in reference to the Final Offensive of the Great War, Captain Liddell Hart is quoted as saying: "The armies were held fast in the grip of Hiram Maxim."

Particularly interesting is the author's account of the Franco-Prussian War of 1870, and the mistaken tactics of the French in using the famous *mitrailleuse* (then lately introduced and an open secret) which was expected to rout the Prussians. The errors of French generalship in this matter apparently lost them the



ANOTHER EXAMPLE OF DOMINIQUE-PAUL PEYRONNET'S TREATMENT OF SEA SCENES: "LES FALAISES ET LA MER"; IN THE EXHIBITION OF "LES MAÎTRES POPULAIRES DE LA RÉALITÉ" AT MESSRS. TOOTH'S.

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of 1914-18, he has some trenchant remarks on the present state of Europe. Referring to the air peril, he writes: "With this enormous power of smashing or swallowing each other up at one gulp, the future of humanity on this earth will be determined by its choice between two moralities. Either International Law and a Code of Ethics will prevail in the relationships of people, or, in default of this restraining sanction, nations will strike first and argue afterwards. . . . If mankind is incapable of re-educating its brain and will to feed on holier things than slaughter, then we must reconcile ourselves afresh to an Armageddon worse than the one whose origins in history we are now to attempt to describe."

Most pronouncements on the air menace emanate from civilians, and it is interesting, for a change, to have a professional opinion, as expressed in "WINGED WARFARE." Air Problems of Peace and War. By Squadron-Leader E. J. Kingston-McCloughry, D.S.O. With a Foreword by Lord Lloyd. With 6 Illustrations and 3 Maps (Cape; 10s. 6d.). In recommending this book, "particularly to the younger officers of the Services," Lord Lloyd mentions that the author's essay on the Mediterranean shows "how air power has affected British interests in that sea: interests on which our security depends pre-eminently to-day." In discussing the situation of Britain itself, the author points out that, while our island lies within easy bombing range of Continental air bases, air power, on the other hand, "means removing the danger of invasion." Regarding the choice of objectives in air attacks, he declares: "One thing is certain—indiscriminate bombardment will never prove effective; all targets must be selected for their military value."

The author's comments on the relations between air and sea forces are free from departmental bias. "Aircraft alone," he writes, "can defend our air routes: there is no fundamental reason, however, why air power should not give command of the seas. . . . Aircraft, however, still lack the radius of action, and the staying power, and it is doubtful if they possess the hitting force necessary to eliminate the need of surface craft. The value of

(Continued on page 366.)



THE AUTHOR OF "THE W PLAN" AS AN ARTIST: LIEUT.-COLONEL GRAHAM SETON HUTCHISON'S PAINTING, "THE DEVIL'S WATERING-POT" (A MACHINE-GUN IN ACTION DURING THE WAR), THAT FORMS THE FRONTISPIECE OF HIS NEW BOOK (REVIEWED ON THIS PAGE).

As "Graham Seton"—his pen-name for works of fiction—Colonel Hutchison is well known to novel-readers by "The W Plan" and other stories of adventure. That he is also an able artist is evident from this painting, a reminiscence of the Great War. It bears the subtitle: "Depicting the 303-inch Vickers Machine-Gun, under Battalion organisation, in action, from a prepared position, France, 1918."

Reproduced from "Machine Guns." Their History and Tactical Employment. By Lieut.-Colonel Graham Seton Hutchison, D.S.O., M.C. By Courtesy of the Publishers, Messrs. Macmillan.



THE LAUNCH OF THE SUBMARINE.

THE "UNITY," A COASTAL UNDERWATER CRAFT, FLOATING CLEAR OF THE LITTER OF CHOCKS.

Vickers-Armstrongs launched three submarines from their naval construction works at Barrow on February 16. The "Triumph," which was named by Mrs. Sommerville, wife of Vice-Admiral F. A. Sommerville, is one of the new "Patrol" type—vessels rather smaller than the "ocean-going" types, and displacing some 1090 tons on the surface. They carry six torpedo-tubes and a four-inch gun. They cost about £347,900 to build. The "Unity," which is seen here, was named by

Mrs. Cunningham, wife of Rear-Admiral J. H. D. Cunningham. She represents the latest type of coastal submarine to be constructed by the Navy—vessels displacing some 540 tons on the surface, and, if they resemble previous coastal types, very quick divers. The "Ursula," launched at the same time, after being named by Mrs. Callander, wife of Mr. J. Callander, general manager of the naval construction works, is a sister ship of the "Unity." (*Wide World.*)

MEAT ON THE HOOF PARACHUTED TO THE ITALIAN TROOPS IN ABYSSINIA: LIVING SHEEP DROPPED FROM 'PLANES.

THE Italian campaign in Abyssinia demonstrated one thing plainly, the vital importance of aircraft to an army operating in difficult and broken country. Not only did aeroplanes take over much of the reconnaissance and scouting work for the troops, but they also acted as a supply column. Though supply by parachute has been used to a considerable degree on the North-West Frontier of India (as illustrated by us on a number of occasions) and other places, it is safe to say that it reached the most intensive development yet known in Abyssinia. Indeed, to judge by recent accounts, it is still going on. Isolated Italian posts being dependent on their Air Force in districts where roads are practically non-existent, and during the difficult seasons of the year. The Italian advance westwards through the Danakil desert provided the most striking examples of the use of aerial supply. The columns had to cross about 120 miles of parched, stony wilderness, and it was essential they should be light and as far as possible free from baggage. They were escorted by twenty-five

Continued below, opposite.



MEAT ON THE HOOF PROVIDED BY PARACHUTE—A REMARKABLE DEVELOPMENT OF THE SUPPLY-WORK OF THE ITALIAN AIR FORCE IN ABYSSINIA: A SHEEP, WITH ITS PARACHUTE STRAPPED ON ITS BACK, IN THE OPENING OF THE AEROPLANE FROM WHICH IT IS DROPPED TO EARTH.



A FOUR-FOOTED PARACHUTIST BEGINS ITS DROP: THE SHEEP WHIRLING THROUGH THE AIR AFTER HAVING BEEN LAUNCHED FROM THE AEROPLANE; WITH THE PARACHUTE BEGINNING TO OPEN.



THE DROP PROCEEDS SATISFACTORILY: THE PARACHUTE HAVING OPENED, THE SHEEP DRIFTS SLOWLY DOWN, SWAYING FROM SIDE TO SIDE.



ON THE GROUND: THE LIVE SHEEP, SAFELY LANDED FROM A SUPPLY AEROPLANE; ITS PARACHUTE TRAILING ON THE GROUND BEHIND IT.

aeroplanes, which supplied them with ammunition, rations, forage and water and, furthermore, protected them against surprise. The column eventually reached Sardo, close to the Awash River, in the province of Asasa, and this constituted a threat to the Djibouti - Addis Ababa railway. Owing to the intense heat, however, it was found impossible for the aeroplanes to carry fresh meat in the ordinary way. The novel expedient was found of taking up live animals and dropping them near the columns by parachute, in the manner illustrated here. Seventy-two goats—even two live bulls!—were dropped by parachutes at Sardo, according to Major Polson Newman ("Italy's Conquest of Abyssinia"). During the rapid advances in the north after the battles of Amba Aradam, Tembien and Lake Ashangi, aircraft undertook a great deal of the supply duties. Between the 4th and 22nd of April they are said to have provided the troops with 400 tons of supplies, exclusive of their work for the Sardo expedition, already mentioned.

THE WORLD OF SCIENCE.

"SHELL-FISH."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHEN I was a boy, more than half a century ago, I sought out all within my range who had an interest in Natural History. And among the acquaintances thus made were some who called themselves "conchologists." That is to say, they focussed all their attention on what they termed the "shell-fish," and what we now call the "mollusca." Their enthusiasm is easy to understand, for both land- and sea-shells present an amazing number of forms, remarkable either for the strangeness and beauty of their coloration, or their still more marvellous forms. Of the soft parts contained within those shells they knew nothing, and cared less. Of course, this state of affairs refers only to those who had had no zoological training, which was difficult to get in those days. But the leaders of the zoological world, the professional men, had been laboriously dissecting molluscs of all kinds for more than a hundred years. Cuvier, Owen, Huxley and Ray Lankester are outstanding names among those who made notable contributions to our knowledge of the anatomy of these creatures. But their work was published in severely scientific Journals, and Proceedings of scientific societies, and did not reach these amateur enthusiasts, to whom, nevertheless, we owe much.

To-day, there are few groups of the animal kingdom which have been so exhaustively examined. I am not now concerned with the strictly scientific side of the results of this research, but rather with the work that has been done in regard to the life-histories of some of these creatures, which reveal a most insidiously interesting malleability in the striking modes of adjustment they display in relation to the life they lead. The agency which has determined the nature of these adjustments may largely be set down to the pursuit of food. I am going to do my best to demonstrate this by selecting my evidence from one particular group—the *Cephalopoda*, or octopuses, squids and cuttlefish.

These are nearly related, it should be remembered, to the now extinct nautiloids and ammonites, which formed shells often of great beauty and size—in one

and cuttlefish of to-day, ranging from the Devonian to the Cretaceous, yet these "modern types" have a respectable antiquity, since they came into being during the Triassic age, several millions of years ago. This time-scale shows, however, how slow has been the evolution of the various species known to us.

These living survivors of this ancient group are profoundly interesting, for they stand at the very top of the scale of descent of the mollusca. They have, indeed, come to differ from all the rest of the mollusca in many striking particulars. To begin with, the "foot" of the ordinary mollusc, such as

and the spreading arms. They generally hide in some crevice, awaiting passing crabs, their principal food. But occasionally they come out into the open and walk, spider-like, on the tips of their tentacles, or they will grip a rock with the furthest reach of the longest tentacles, fasten on to it with their suckers, and drag the body after it. But they can also swim with speed. This they do by taking water in at the gill-chamber and violently expelling it through the siphon, which drives the body backwards, the tentacles streaming out behind. But their colour is constantly changing, either emotionally, as when food is offered them, or when swimming in the sea, according to the amount of light falling on the body. They are always careful when catching crabs to seize them from behind, to avoid their nippers. The wretched victim is then passed to the mouth, where the parrot-like beak bites into the shell and disables it by a poison poured into the wound. The flesh is then dissolved away by means of digestive juices produced by special glands, and the fluid is sucked into the mouth.

The cuttlefishes and squids have ten arms; the octopuses but eight—and two of these arms are of great length, and used for seizing swiftly-moving prey. When not in use, they are drawn back into a pocket, and do not project beyond the other arms. The cuttlefish (*Sepia*) (Fig. 3), unlike the octopus, contains the vestiges of a shell concealed under the skin of the back. This is long, oval in shape, and limy in texture. Man makes many uses of it—tooth-powder, for example; it is also hung up in cages of



1. ABLE TO PRODUCE A WONDERFUL PLAY OF COLOUR OVER THE BODY BY MEANS OF SMALL BLOBS OF PIGMENT CONTAINED IN A THIN BAG: THE LESSER-OCTOPUS (*ELEUTHEROZON CIRROSA*), WHICH IS SMALLER THAN THE COMMON OCTOPUS, BUT FOUND MORE FREQUENTLY ROUND OUR COASTS.

According to the intensity of light falling on them, the pigment bags containing different colours can be flattened out so as to obscure those tuned to other wave-lengths of light, thus completely changing the coloration.

Photograph by D. P. Wilson, Marine Biological Laboratory, Plymouth.

the slug or the snail, has become transformed, in part, into the breathing-tube or "siphon"—to be described presently—and, in part, into long arms, or tentacles surrounding the mouth, provided with large and powerful suckers, as may be seen in Fig. 2. Another important feature is the eye, which is not only large, but in its structure is almost as perfect as in any of the vertebrates, including man himself. And they have no external shell. The mouth, too, is noteworthy, since it is armed with a pair of horny jaws recalling the beak of a parrot, and has, besides, the rasping tongue common to all the mollusca. These anatomical details are essential if we are really

to get a useful grip of the way these strange creatures live and move and have their being. In land-animals it is generally possible to devise means of studying their haunts and habits when at large. But with these sea-dwellers, we have to depend for what we know of them in this regard on captive specimens in some aquarium, or on the study of specimens dredged up from the waters.

Let us take the lesser-octopus for example (Fig. 1).

The first impression of the creature is one of repulsive ugliness. But this is soon dispelled by careful watching. This specimen, perched on a rock, well shows the great pouch-like body, the large, half-closed eye,



2. SHOWING THE SUCKERS ON THE ARMS, WHICH, IN THIS SPECIES, CONSIST OF BUT A SINGLE, INSTEAD OF A DOUBLE, ROW: THE LESSER-OCTOPUS, WHICH, WHEN CAPTURED, EMITS AN ODOUR OF MUSK.

Photograph by E. J. Manly.

small birds to help them to keep their beaks in order. The cuttlefish, again, like the squid, has a small pouch filled with a semi-fluid substance which is injected into the water through the siphon when an enemy has to be evaded. It forms, indeed, a very efficient "smoke-screen"! But, besides this, it furnishes the pigment used by artists known as "sepia." Down each side of the body runs a well-developed lateral fin, used when swimming in leisurely fashion.

The squids (*Loligo*) are the most active of all, and have longer, almost tubular, bodies, with a triangular fin at the tail end. The "shell" is not calcareous, as in the *Sepias*, but horny, and is known as the "pen." Some of the deep-sea species grow to an enormous size, attaining to a length of as much as 30 or 40 ft., and have the suckers armed with hooks. They are rarely seen or caught, for they live in the dimly-lit underworld of the sea; but portions of these giants, and bushels of their beaks, have frequently been obtained by whalers' from the stomachs of sperm-whales.



3. PROVIDED WITH AN "INK-BAG" FROM WHICH THE SEPIA USED BY ARTISTS IS OBTAINED: THE CUTTLEFISH (*SEPIA OFFICINALIS*), WHICH HAS A LONG, FAIRLY WIDE FIN RUNNING DOWN EACH SIDE OF THE BODY.

When resting, this cuttlefish brings its arms close together, while it still retains under the skin of the back the remains of a shell. Its colour-changes are remarkably rapid and vivid.

Photograph by D. P. Wilson, Marine Biological Laboratory, Plymouth.

species measuring as much as 6 ft. 8 in. in diameter! As many as 5000 species of ammonites have been described, as against 2500 of the nautiloid types. Though vastly more ancient than the living octopuses

AUSTRALIA'S 150TH ANNIVERSARY CELEBRATIONS: A REVIEW, THE BRITISH EMPIRE GAMES AND A CARNIVAL.



CELEBRATING THE 150TH ANNIVERSARY OF THE FIRST BRITISH SETTLEMENT IN AUSTRALIA: ROYAL AUSTRALIAN AIR FORCE AEROPLANES FLYING PAST IN FORMATION DURING A REVIEW OF THE FIGHTING FORCES IN SYDNEY. (A.P.)



THE EMPIRE GAMES: E. L. GRAY (AUSTRALIA) TAKING THE OATH AT THE OPENING CEREMONY ON BEHALF OF ALL THE COMPETITORS. (Kosmos.)



A GENERAL VIEW OF THE OPENING CEREMONY OF THE EMPIRE GAMES AT SYDNEY: LORD WAKEHURST, GOVERNOR OF NEW SOUTH WALES, READING A MESSAGE OF GREETING FROM THE KING. (Kosmos.)



"THE REPRESENTATIVES OF SO MANY PARTS OF THE EMPIRE": STANDARD-BEARERS, WITH FLAGS FLYING, FACING THE DAIS DURING THE OPENING CEREMONY BY LORD WAKEHURST, WHEN THE KING'S MESSAGE WAS READ. (Kosmos.)



SYDNEY HARBOUR AS THE SCENE OF A CARNIVAL DURING THE 150TH ANNIVERSARY CELEBRATIONS: WARSHIPS PLAYING THEIR SEARCHLIGHTS ON THE BRIDGE AS A PRELUDE TO THE MAGNIFICENT FIREWORK DISPLAY. (Sport and General.)



SHOWING SHIPS IN THE HARBOUR OUTLINED WITH GLITTERING LIGHT WHILE, ABOVE THEM, ROCKETS BURST IN A CASCADE OF MULTI-COLOURED FIRE WHICH IS REFLECTED IN THE WATER BELOW: SYDNEY'S MAGNIFICENT CARNIVAL. (A.P.)

As our readers are well aware, the 150th anniversary of the founding of the first British settlement in Australia is being celebrated by a series of events organised by the New South Wales Government, with the co-operation of the Commonwealth Government. The first period was from January 26 to February 13 and included a representation of Captain Phillip and his men landing from the brig "Supply." On January 29 there was a review of the Naval, Military and Air Forces at Centennial Park, and in the evening a Venetian Carnival on Sydney Harbour.

This was a most spectacular event, rendered the more impressive by the searchlights of the anchored warships. From February 5 to 12 the British Empire Games were held. Representatives from eighteen parts of the Empire competed. The opening ceremony was performed by Lord Wakehurst, Governor of New South Wales, who read a message from the King expressing his Majesty's best wishes for the success of the Games and his satisfaction that they had attracted representatives from so many parts of the Empire.

HAPPENINGS AT HOME AND IN INDIA: ROYAL AND OTHER OCCASIONS.



ROAD-MAKING IN WAZIRISTAN—COMMENDED BY THE COMMANDER-IN-CHIEF IN INDIA IN A RECENT DISPATCH: SAPPERS WITH A MACHINE FOR EXTRACTING TREE-STUMPS.

In a recently published dispatch on the Waziristan operations, the Commander-in-Chief in India, General Sir Robert Cassels, emphasised the importance of new roads. "Since large-scale opposition had ceased [he writes] it was now possible to commence road construction to aid in the ultimate pacification of the country. It was decided to construct four roads into the Shaktu Valley; from Dosalli in the North, the lower Khaisora Valley in the East, Ahmedwam on the South, and Razmak in the West, all connecting in the neighbourhood of Gharim. The total length of these roads is



ROCK-BLASTING ON THE RAZMAK-ENGAMAL ROAD, WAZIRISTAN: SAPPERS AT WORK WITH A PNEUMATIC DRILL ON A ROCK, PREPARING A HOLE FOR EXPLOSIVE.

approximately 90 miles." At the end of his dispatch Sir Robert Cassels says: "The work and bearing of the troops of the Waziristan Force was of a very high standard throughout. The exemplary manner in which they have undertaken not only operations but the arduous and often monotonous task of road construction is most praiseworthy."



PROMINENT IN THE INDIAN CRISIS: MR. SUBHAS BOSE, THE CONGRESS PRESIDENT, STANDING IN AN ANTIQUE OX-DRAWN CHARIOT DURING A PROCESSION AT HARIPURA.

The Indian National Congress concluded its fifty-first session, at Haripura on February 21, by adopting Mr. Gandhi's resolution against the extension, for the present, of the political crisis in Bihar and the United Provinces (over the question of releasing political prisoners) to other Provinces where Congress Ministries are in office. Mr. Subhas Bose joined in a procession, accompanied by music, to the opening of the Congress plenary session on the 19th, in an open space crowded by 200,000 delegates, and delivered an address. Among the spectators was Lord Samuel. ("Times of India.")



AFTER SUCCESSIVE EXPLOSIONS MISTAKEN FOR A BOMBARDMENT: HAVOC AT JARROW, IN THE BRITISH OXYGEN COMPANY'S WORKS; SHOWING SHATTERED GAS-CYLINDERS.

The British Oxygen Company's works at Jarrow were totally destroyed, on February 19, by a fire followed by a series of explosions of gas-cylinders, which continued for two hours and were heard several miles away. People ran into the streets fearing that a bombardment was taking place, and their alarm was increased when police went round and ordered them to leave their homes. About 250 houses and shops were damaged by pieces of metal, but fortunately only one person was injured, though men were starting work in the sheds when the explosions began. (Fox Photos.)



QUEEN MARY AT THE BRITISH INDUSTRIES FAIR, EARLS COURT: HER MAJESTY RECEIVING A BOUQUET FROM A KILTED BOY AT THE SCOTTISH SPECIAL AREAS STAND.

The British Industries Fair opened on February 21 in London and Birmingham. In the morning the Queen spent two hours inspecting the Empire, textile, and furnishing exhibits at Earls Court, and made a number of purchases. Queen Mary also visited Earls Court in the afternoon, and was shown round by a group including Lord Derby, President of the textile section, who is seen in the left-hand photograph above. At the Scottish Special Areas Stand her Majesty was presented with a



THE KING AND QUEEN, WITH THE DUKE OF KENT, INSPECT DOLLS REPRESENTING THEIR OWN CHILDREN: ROYALTY AT THE OLYMPIA SECTION OF THE FAIR.

bouquet of red roses by a young boy, Donald Reid, of the Royal Caledonian School, who was dressed in Highland costume. On the following day the King and Queen, Queen Mary, and the Duke of Kent all toured the light industries section of the Fair at Olympia. It was the King's first visit. They were much interested in some dolls representing Princess Elizabeth, Princess Margaret, and the Duke of Kent's son, Prince Edward. (Graphic Photo. Union [left] and Keystone.)



PHOTOGRAPHED TOGETHER FOR THE FIRST TIME : PRINCESS JULIANA, HER HUSBAND, AND THE BABY PRINCESS BEATRIX.

This charming official photograph is the first to show Princess Juliana, Crown Princess of the Netherlands, and Prince Bernhard with their daughter, Princess Beatrix, who was born on January 31. On February 1 the child was entered in the

register of Baarn as Princess Beatrix Wilhelmina Armgard, Princess of Orange-Nassau and Princess of Lippe-Biesterfeld. The first photographs of the infant Princess (one taken by her father) were published in our issue of February 12. (Central Press.)

A GREAT PARTHIAN FORTRESS THAT DEFIED MARK ANTONY: PHRAASPA AND THE MOUNTAIN-TOP LAKE—NEWLY SURVEYED.



ONE OF THE ONLY TWO GATEWAYS IN THE WALLS OF PHRAASPA, THE GREAT PARTHIAN STRONGHOLD: THE SMALL WESTERN GATE, OPENING ON A ZIGZAG PATH: SHOWING A TYPICAL SECTION OF THE MASSIVE MASONRY.



THE LAKE "FED BY ETERNAL SPRINGS" WITHIN THE FORTRESS ENCLOSURE (AS SHOWN IN THE ADJOINING AIR VIEW) ON THE FLAT TOP OF AN 8000-FT. MOUNTAIN: A RARE POSSESSION IN AN ARID LAND.



REVEALING FEATURES UNFAMILIAR IN PERSIAN ARCHITECTURE: ONE OF MANY RUINS WITHIN THE WALLS OF PHRAASPA—APPARENTLY A PERSIAN PALACE OF THE ISLAMIC PERIOD, POSSIBLY OF THE EIGHTH OR NINTH CENTURY A.D.

The site of Phraaspa (modern Takht-i-Suleiman), the great Parthian fortress and capital in north-west Persia, has now been thoroughly studied by the Architectural Survey of the American Institute for Iranian Art and Archaeology. Writing in "The Times" recently, Mr. Arthur Upham Pope says: "Equipped with a fast and powerful light lorry, the gift of Lord Duven, the expedition managed to arrive at the Takht despite all predictions and practical difficulties. The entire site has been surveyed, all the buildings planned that could be planned (some fourteen), sherds collected, and over 200 photographs



WHERE THE EASTWARD EXTENSION OF THE ROMAN EMPIRE IN ASIA WAS CHECKED BY THE DEFEAT OF MARK ANTONY IN 36 B.C.: THE PARTHIAN MOUNTAIN STRONGHOLD OF PHRAASPA, WHICH ANTONY TRIED TO CAPTURE BY MEANS OF AN EARTH RAMP, WHEREUPON HE WAS ATTACKED IN THE REAR BY PARTHIAN CAVALRY, AND HAD TO RETREAT—AN AIR VIEW TAKEN BY DR. ERICH SCHMIDT DURING THE RECENT SURVEY OF THE SITE.

taken. The Takht, which lies about 140 miles S.E. of Lake Urmia, occupies the flat top of a mountain 8000 ft. high. In the centre is a brimming sapphire-blue lake fed by eternal springs. Though mineral-charged, its waters are sweet and fresh and confer fertility and abundance on the long valley below. The masonry walls, 1½ mile in circumference, strengthened by twenty-seven bastions, and still in excellent condition in most places, despite their 2000 years, reach a maximum height of about 45 ft. and are about 16 ft. thick. There are only two gates. The entire area was once covered with

temples, palaces, barracks and store houses. The great Fire Temple, one of the most famous in history, has completely collapsed, but some measurements were possible, and Dr. Schmidt's aerial photographs confirm the plan. The remains of what seems to be a Persian palace of the early Islamic period, possibly of the eighth or ninth century, reveal architectural forms and elements somewhat new in the history of Persian architecture." Describing the Roman disaster at Phraaspa in 36 B.C., the writer continues: "Mark Antony . . . towards the end of August, probably unduly fearful of the equinoctial rains,

hurried on to the attack, leaving his heavy siege train behind and 40,000 troops to guard it. But this part of the army was ambushed and destroyed. Mark Antony tried to compensate for the lack of siege engines by building up a huge earth platform, but Parthian cavalry swarmed over the hills, making a deadly assault in the rear. Antony finally withdrew and conducted a successful and very difficult retreat. . . . The defeat set a limit to the eastward ambitions of the Roman Empire." Phraaspa was captured in the 7th Century A.D. by the Byzantine Emperor Heraclius.

THE WORLD OF THE CONNOISSEUR:

PICTURES; TWO "STRADS."; AND A STATUE IN THE NEWS.



A FINE TURNER MARINE FOR BIRMINGHAM: "THE SUN RISING THROUGH VAPOURS, WITH FISHER-FOLK AND MEN-OF-WAR," WHICH HAS BEEN ACQUIRED BY THE BARBER INSTITUTE. (27×39½ IN.)



A WILSON FOR BIRMINGHAM: "THE DEE AT SUNSET" (FORMERLY IN THE DUKE OF WESTMINSTER'S COLLECTION), WHICH HAS BEEN ACQUIRED BY THE BARBER INSTITUTE.

The two important English pictures illustrated above were acquired recently by the Barber Institute of Fine Arts, at Birmingham University, which Dr. Thomas Bodkin has done so much to build up. The Turner subject of "The Sun Rising Through Vapours" was painted about 1807. It may be compared with the picture of the same title in the National Gallery, a work of about the same date.



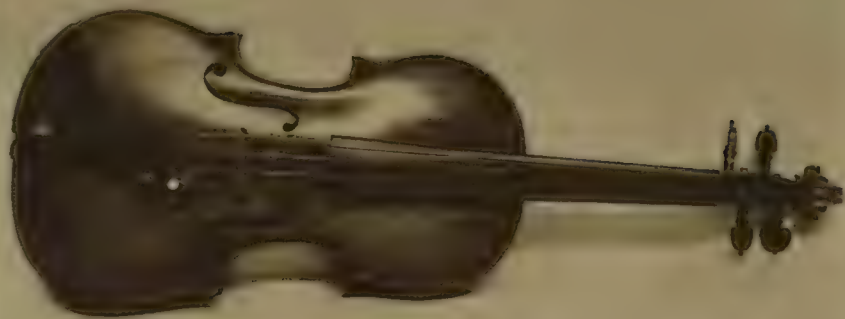
THE "STRAD." SALE: A BACK VIEW OF THE VIOLIN, DATING FROM 1724—SHOWING THE GRAIN OF THE WOOD.

The announcement that a Stradivarius violin and violoncello were to be auctioned attracted large crowds to Messrs. Puttick and Simpson's rooms on February 17. The sale was broadcast by the B.B.C. An opening offer of £1000 was asked for the violoncello. It was sold at £1500. The violin was sold to a private buyer for £1250. The 'cello, which dates from 1690-8, bears a label of 1707. Its back, sides, and head are of poplar; the table is of pine of well-defined grain; and the varnish is of a light-brown colour. The violin is known as the "Bentinck Strad."



IN POSITION IN SOHO SQUARE AGAIN AFTER AN ABSENCE OF SIXTY-TWO YEARS: THE STATUE OF CHARLES II., BY CAIUS GABRIEL CIBBER, WHICH HAS BEEN SKILFULLY RESTORED AND PLACED IN THE GARDENS.

The statue of Charles II. by Caius Gabriel Cibber, the father of Colley Cibber, Poet Laureate, actor and dramatist, has been restored to Soho Square after an absence of sixty-two years. It was placed in the Square, then called King's Square, during Charles II.'s reign and surmounted a fountain bearing emblematical figures of the Thames, Severn, Tyne, and Humber. In 1876 it was in such a bad condition that it was taken down and removed to Mr. Goodall's residence at Grims Dyke, Harrow Weald. There it was re-erected in the middle of a large pond, where it remained during the subsequent tenancy of Sir W. S. Gilbert. When Lady Gilbert died in 1936, she bequeathed the statue to the Soho Square Gardens Committee, who had it skilfully restored and have placed it on the north side of the Gardens. (Centre photograph by Associated Press.)



THE STRADIVARIUS SALE IN BOND STREET—AN EVENT RECORDED AND BROADCAST BY THE B.B.C.: THE "BENTINCK STRAD.," WHICH FETCHED £1250, SEEN FROM THE FRONT.



THE "STRAD." SALE: THE VIOLONCELLO, WHICH FETCHED £1500; BEARING A LABEL OF 1707, AND DATING FROM 1690-8.

FLIGHTS TO ST. MORITZ: THE SAMADEN AIRPORT.



AN AERIAL VIEW OF EUROPE'S HIGHEST AERODROME: THE LANDING-GROUND AT SAMADEN, SHOWING THE AIR-LINER WHICH INAUGURATED THE CROYDON-ST. MORITZ SERVICE ABOUT TO TAKE OFF FOR THE RETURN FLIGHT. (Charles Brown.)



SITUATED AMID MAGNIFICENT SCENERY AND WITHIN EASY REACH OF ST. MORITZ: THE LANDING-GROUND AT SAMADEN, WHICH IS OVER 800 YARDS LONG, 200 YARDS WIDE, AND 6000 FT. ABOVE SEA-LEVEL.



CLEARING AWAY A HEAVY FALL OF SNOW TO ENABLE AIRCRAFT NOT FITTED WITH SKIS TO LAND ON A LEVEL SURFACE: A CENTRIFUGAL SNOW-PLOUGH AT WORK ON THE SAMADEN AERODROME.

The new Swissair airport at Samaden is Europe's highest aerodrome, being some 6000 ft. above sea-level, and yet it possesses an ideal landing-ground, 800 yards long by 200 yards wide, situated amid magnificent scenery. The Croydon-St. Moritz service, which was recently inaugurated, enables the journey of 550 miles to be accomplished in just over four hours; so that a winter-sports week-end is now a practical possibility for the Londoner. The snow-covered surface of the aerodrome is kept in a suitable condition for aeroplanes not fitted with skis by the use of a centrifugal snow-plough after heavy falls of snow. This leaves behind it a perfectly level stretch about four inches deep. As the aerodrome has a grass-surface beneath, it can be used all the year round.

"SIEG HEIL!": AUSTRIAN NAZI DEMONSTRATIONS.

After Herr Hitler's speech to the Reichstag on February 20, the Austrian Nazis, who are naturally jubilant at Dr. Schuschnigg's acceptance of the Führer's demands, organised demonstrations throughout Austria. In Vienna a crowd marched past the German Legation shouting "Heil Hitler!" and "Sieg Heil!" (Hail Victory!), but the activity of the police prevented any violence. In Graz, where Dr. Rintelen, who was sentenced to twenty years' imprisonment for his alleged part in the Nazi *putsch* of 1934, has been received as a hero on his release under the general amnesty, some 10,000 people bearing swastika flags took part in a torchlight procession; and similar scenes were witnessed at Innsbruck. These political meetings have now been banned by the Austrian Government as from February 22, but, as they were already illegal and Dr. Seyss-Inquart, Minister of the Interior, is Herr Hitler's nominee, it is unlikely that the ban will be effective. Dr. Michael Skubl, who is now the Secretary of State in the Ministry of Security, was formerly Police President of Vienna and is now working in close collaboration with Dr. Seyss-Inquart.



"SIEG HEIL!": AUSTRIAN NAZIS WITH SWASTIKA FLAGS DEMONSTRATING AT GRAZ, THE CAPITAL OF STYRIA, WHERE THE RECENTLY RELEASED DR. RINTELEN HAS BEEN RECEIVED AS A HERO, AFTER HERR HITLER'S REICHSTAG SPEECH. (A.P.)



POLITICAL EXPRESSION WHICH HAS SINCE BEEN BANNED: AUSTRIAN NAZIS, ON THEIR WAY TO A MEETING AT GRAZ, WEARING FLAGS OF THE AUSTRIAN WHITE AND RED WITH A SWASTIKA SUPERIMPOSED. (A.P.)



HERR HITLER'S NOMINEE AS AUSTRIAN MINISTER OF THE INTERIOR: DR. SEYSS-INQUART (LEFT) IN CONSULTATION WITH DR. MICHAEL SKUBL, THE SECRETARY OF STATE IN THE MINISTRY OF SECURITY, VIENNA. (Wide World.)

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



GENERAL HATA.

It has been reported that General Hata has been appointed to succeed General Matsui in the command of the Japanese forces in the Yangtze area. General Hata was Commander-in-Chief in Formosa, and is the youngest General in the Japanese Army. He is described as being more "diplomatic" than General Matsui, who has made some outspoken statements about the situation in China. (*Wide World.*)



THE KING BROADCASTING AT GUILDHALL ON NATIONAL FITNESS: HIS MAJESTY AT THE MICROPHONE; WITH THE QUEEN BESIDE HIM, AND THE LORD MAYOR AND LADY MAYORESS.

The King and Queen visited Guildhall, on the evening of February 17, for the meeting and reception given by the Corporation of London in support of the National Fitness Council. His Majesty made an excellent and impressive speech on a congenial subject, alluding incidentally to his own experiences at his annual summer camp for boys. "This cause," he said, broadcasting clearly and emphatically, "is very near my heart, and to youth in particular I would say: 'The future will be in your keeping.' . . . The Queen and I will follow the progress of the movement with close interest." (*P.N.A.*)



DR. RINTELEN.

Dr. Rintelen, the former Austrian Minister in Rome, who was sentenced to twenty years' imprisonment for his alleged part in the 1934 Nazi putsch when Dr. Dollfuss was assassinated, was released under the amnesty demanded by Herr Hitler. When the Nazis temporarily held the Vienna broadcasting station in 1934 they announced Dr. Rintelen as Chancellor. Dr. Rintelen is sixty-two. (*Sport and General.*)



MR. H. LLOYD THOMAS.

British Minister in Paris since 1935. Was Assistant Private Secretary to the Prince of Wales 1929-35. Was fatally injured when his mount, Periwinkle II., fell in the Harrington Hunters' Chase at Derby on Feb. 22. Aged forty-nine. Was the owner of Royal Mail, which won the Grand National last year. (*C.P.*)



IN CHARGE OF THE FOREIGN OFFICE AFTER MR. EDEN'S RESIGNATION THIS WEEK: VISCOUNT HALIFAX, LORD PRESIDENT OF THE COUNCIL AND LEADER OF THE HOUSE OF LORDS.

After the resignation of Mr. Eden, Lord Halifax took charge of the Foreign Office—for the time being, at all events. He became Lord President of the Council in 1937 and Leader of the House of Lords in 1935. It will be remembered that he visited Germany from November 16-22, in order to have a series of "entirely private and unofficial" exploratory talks with Herr Hitler. On November 19 he went to Berchtesgaden and on the following day visited General (now Field-Marshal) Göring at his country home. He was Viceroy of India from 1926 until 1931 and Lord Privy Seal from 1935 until 1937. (*Soper.*)



LORD CRANBORNE.

Parliamentary Under-Secretary of State for Foreign Affairs. Resigned his office at the same time as Mr. Eden. In his explanation in the Commons, he said he would like concrete evidence that the Italian attitude had changed before entering upon official conversations. (*Russell.*)



MR. RICHARD STOKES.

Elected M.P. (Socialist) in the Ipswich by-election, having a majority of 3161. He is chairman of Ransomes and Rapier, the great engineering firm. A Rugby football Blue. Formerly a regular soldier. Distinguished himself by his gallantry in the war. (*Elliott and Fry.*)

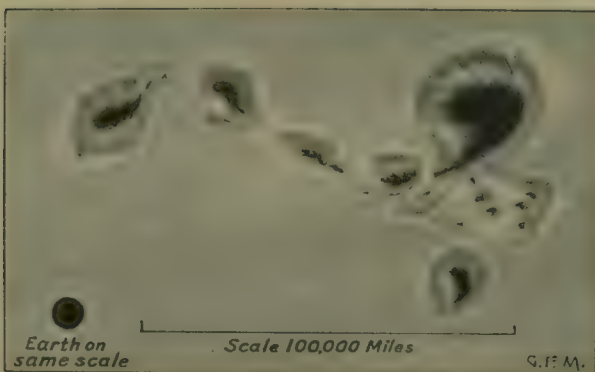


MR. DE VALERA.

Mr. de Valera arrived in London on February 19 for the renewal of the conversations between the Government of the United Kingdom and Eire. The conversations were postponed, owing to the Cabinet crisis. Mr. de Valera met English ministers at a luncheon on Feb. 22. (*Fox.*)

THE SOURCE OF AURORA DISPLAYS: SUN-SPOTS—VAST SOLAR ERUPTIONS.

Drawings and Description by GEORGE F. MORRELL, F.R.A.S.



2. AN IMMENSE GROUP OF SUN-SPOTS (MOVING TO THE RIGHT) AS OBSERVED AT NOON ON FEBRUARY 9: A DIAGRAM SHOWING ALSO THE SIZE OF THE EARTH (IN LOWER LEFT CORNER) ON THE SAME SCALE.

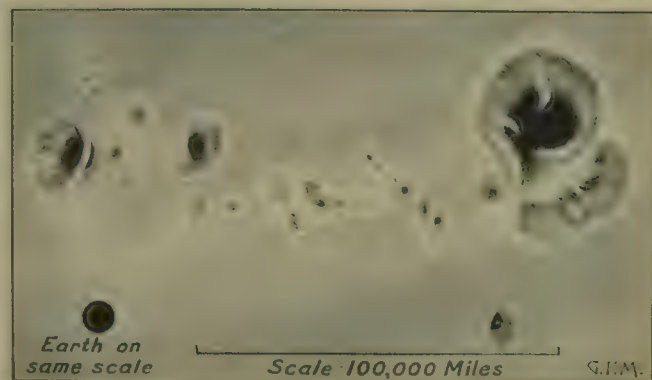
might occur about February 15 to 25). The source of such experiences is seen in the above diagrams (Nos. 2 and 3) of a vast Sun-spot group, averaging 3000 million square miles in extent, which recently crossed the Sun's southern hemisphere. They are shown as observed by the writer, respectively, at noon on February 9 and 11 a.m. on February 11. The intervening changes are noteworthy; the large leading spot forging ahead and developing the bright curving points, indicating columns of incandescent elements ascending spirally from the glowing red interior (represented black). The scale and the Earth's comparative size indicate how vast and terrific

1. A VAST ERUPTION VISIBLE AS A SUN-SPOT ON THE EARTH (SHOWN, ON THE SAME SCALE, AS A TINY GLOBE ON THE LEFT): A PICTORIAL DIAGRAM OF A SOLAR CYCLONE, WITH ELEMENTS SHOOTING UPWARD 325,000 MILES AT 6500 MILES A MINUTE.

The Sun's disturbed condition has recently attracted much interest owing to electro-magnetic storms and weather vagaries, and particularly the Aurora of January 25 (see "The Illustrated London News" of February 5, when it was hoped that some further display

these changes were. The diagrammatic picture (No. 1) shows what occurs in these stupendous vortices of fire. They originate at unknown depths far below the Sun's Photosphere, which consists of dense clouds of heavy metallic vapours at yellowish-white heat

and surface temperature of about 6000° C. With a swirling rotatory motion due to the Sun's rotation, streams of fiery elements burst through the Photosphere, and a vast outpouring of radiant and electro-magnetic energy is projected into space. Lighter elements soar spirally upward with terrific force involving fiery hydrogen, helium and calcium vapours in the Chromosphere. The illustration shows such a scene (above the Chromosphere) that was photographically recorded through the spectro-heliograph as a "prominence" at the Sun's edge. The elements sped upward some 325,000 miles in 50 minutes, an average of about 6500 miles a minute, equivalent to travelling from London to Edinburgh in four seconds!



3. THE SAME SUN-SPOTS (AS IN NO. 2) 47 HOURS LATER, ON FEBRUARY 11, WHEN THE LESSER CYCLONES ("SECONDARIES") HAD LARGELY BLOWN THEMSELVES OUT, WHILE THE LEADING SPOT FORGED AHEAD.



THE LAST MOMENTS OF MOZART: THE DYING COMPOSER SINGING PART OF THE SCOPE OF HIS REQUIEM, WITH SOME OF HIS FRIENDS

READING certain criticisms of the performance of Mozart's Mass in C minor at the Royal Choral Society's concert the other day, I was struck by a very evident tendency to regard what were called the Italian, but should have been called the Italianate, portions of the work as *ex hypothesi* inferior to the more solid, Teutonic movements. And, again, by the chorus of half-condescending disapproval with which Mozart's use of *fioritura* was discussed and dismissed as unacceptable. I am too old a veteran of the æsthetic wars to expect any English or American critic ever really to conceive parity between the Latin and the Teutonic. You can occasionally come across such a conception in Germany itself, but never among the camp followers of German culture in Anglo-Saxon countries. In this connection, therefore, I will content myself with two observations: first, that any discrimination of the kind would have been wholly alien to Mozart himself; second, that what may be called the laicisation of musical settings of the Mass was favoured just as much by German as by Italian composers.

Haydn's liturgical music, though in no wise affected by Italian influence to the same extent as Mozart's, is every bit as secular. Even Beethoven is tarred with the same brush. Nobody would dream of describing the "Missa Solennis," supreme masterpiece though it is, as conforming in any particular with the requirements insisted on by the Council of Trent. Essentially, it is just as dramatic, if not theatrical, as Verdi's "Requiem Mass" and, if anything, more pagan than Rossini's "Petite Messe Solennelle." This is no place to discuss the large and intricate question of ecclesiastical music. Generally speaking, it may, from the strictly musical point of view, be dismissed as a matter of fashion. From the Church's point of view, all composers of all countries have at one time or another offended against the principles of which Palestrina was a reaffirmation, and which now in our day, thanks largely to the Benedictines, once more command universal acceptance. There is no question of German sheep and Italian goats in this respect. When modern critics and journalists profess to find the more solid and graver German style better adapted to the setting of liturgical words, it only means in reality that their own approach to religion is more Teutonic than Latin, perhaps more Protestant than Catholic. They may admit in theory the heretical nature of the ecclesiastical music of the Viennese School, but they do not really object to it in practice unless it incorporates, as it so often does, influences from the other side of the Alps.

Needless to say, it is in the domain of the voices rather than of the instruments that these influences are most apparent; and perhaps *fioritura*, when it

THE CHARM OF MUSIC.

MOZART AND FIORITURA.

By FRANCIS TOYE.

occurs, is the most obvious of them, for *fioritura* was a product of the classical Italian Opera, which still at that time exerted a preponderant influence on European music. Any attempt, therefore, to understand the attitude of a composer like Mozart towards *fioritura* entails an appreciation of the difference between the views in vogue to-day and those that obtained in the eighteenth century.

To us nowadays *fioritura* has become synonymous with mere ornament; we think of it as the prerogative of high sopranos who want to impress us with the agility of their runs, the perfection of their trills—in a word, the general brilliance of their technique. Most emphatically it conveys to the average person no emotional significance whatever. This was not so in the days of Scarlatti, Handel, Hasse, Mozart. To begin with, *fioritura* was not confined to any one voice; the bass equally with the soprano was expected to be able to achieve consummate agility and rapidity of enunciation, though by Mozart's time there was an undoubted tendency for the situation to crystallise in favour of the soprano as distinct from the contralto or the tenor. This, however, by the way. What is important is that in the eighteenth century *fioritura* was regarded as a wholly natural means of expression. In the days of Scarlatti and Handel it

in accordance with their taste and sometimes on the inspiration of the moment.

Nobody thought of objecting to this. On the contrary, it was expected and looked forward to as a test of the singer's musical endowments. It is absolutely certain, moreover, that these vocal embellishments made a direct emotional appeal to contemporary audiences, who were, indeed, often much moved by them. A conversation between Farinelli, the famous male soprano, and Metastasio (recorded, I think, by Dr. Burney) makes it clear that mere acrobatics were regarded by both of them as silly, vulgar, and dangerous to the good repute of the opera. It must be remembered that the best of these male sopranos and male altos were first-class musicians; some of them composers of parts. There is nothing, then, in the modern world in any way comparable with the exploits of the great early eighteenth-century singers, but we may be able to envisage some kind of equivalent if we imagine a Rachmaninoff or a Schnabel improvising variations on a given theme or *cadenzas* in some classical concerto—both proceedings, incidentally, much favoured by Beethoven and Mozart.

It was not, as we know, till the time of Rossini that *fioritura* was definitely written by the composer instead of being left to the discretion or the indiscretion of the singer.

In Mozart's day it seems probable that some were written down and some were not. In "Cosi fan Tutte" and in the "Magic Flute" he seems to have made complete provision for his singers in this respect, but I doubt very much if "Le Nozze de Figaro" or "Don Giovanni" were sung exactly as they are now transcribed. For instance, there is a place in "Dove Sono," just before the return to the first subject, when there must assuredly have been a *cadenza*, which, indeed, is demanded by the sense of the music, though, thanks to the incapacity of modern singers and to the pedantic purism that now rules the roast, we are never likely to hear one. The whole question of *appoggiature*, grace notes, and *cadenzas* in eighteenth-century music is one that has never received the attention it deserves.

The point of this rather lengthy disquisition is to make the reader understand how completely natural to Mozart every kind of *fioritura* must have seemed. He could no more have conceived a certain type of aria without it than we can conceive music

written without bar lines. It was part and parcel of the stock-in-trade of every professional singer with whom he came in contact. That he knew very well how to employ it for definitely emotional purposes is proved by the Queen of Night's arias in "The Magic Flute."

In general, however, *fioritura* was conventionally associated with any kind of exuberance; which explains why we find it employed in portions of the Mass that express exultation or joy. Perhaps its nature in the eyes of contemporary audiences may not inaptly be compared with that of the sparkle and the bubble of champagne. Those purists, then, who dismiss it as mere show and vulgarity are really quite unjustified. This kind of *fioritura* is a convention like another convention which has for better or for worse disappeared. But one of the primary duties of the critic is to make due allowance for conventions.



FOR COMPARISON WITH THE ORIGINAL SKETCH REPRODUCED ON THE OPPOSITE PAGE: HOGARTH'S FAMOUS PAINTING "SOUTHWARK FAIR"; NOW IN THE "OLD LONDON" EXHIBITION AT 45, PARK LANE—AN ASTONISHINGLY VIVID COMPOSITION DOMINATED BY THE FIGURE OF THE BEAUTIFUL DRUMMERESS IN THE CENTRE.

"Southwark Fair" was painted in 1733. Its notabilities are faithfully depicted. The "Fall of Bajazet," given by Cibber and Bullock, is tragically illustrated by the collapse of the parade in front of the booth, while in the crowd a couple of bailiffs arrest a buskined hero from the same company, who, with the beautiful drummeress, is beating-up for an audience. There is Settle's "Siege of Troy" to be seen, and James Figg, the prize-fighter, challenging the world to combat from the back of a blind horse; and the high-wire artists have availed themselves of the church tower for their displays. The picture has been lent to the exhibition by Mr. Harry Oakes.

was nearly always a matter of improvisation, in precisely the same manner as was the *cadenza* in an instrumental concerto. In a sense, however, it went much further than the *cadenza*, in that it was the practice of singers to enrich the vocal line with various embellishments.

It is necessary to remember this in any consideration of the proper treatment of what is known as the *da capo* aria. The reader may well not know what the *da capo* aria is, but he will find no difficulty in recognising it if he casts his mind back to the solos in Handel's oratorios. Briefly, it consists of a first section in the tonic, a middle section in the dominant, the whole coming to an eventual conclusion *via* a repetition of the first section. This procedure, which was the normal practice in the classical opera for a century, sounds intolerably protracted to us, but it did not sound protracted to its contemporaries, because when the singers returned to the first section they undoubtedly altered the vocal line very considerably

OLD LONDON'S BEAUTIFUL DRUMMERESS "REINCARNATED": A HOGARTH "FIND."



THE BEAUTIFUL DRUMMERESS IN HOGARTH'S FAMOUS PAINTING "SOUTHWARK FAIR" (NOW IN THE "OLD LONDON" EXHIBITION) "COMES TO LIFE": THE ARTIST'S ORIGINAL SKETCH FOR THIS CHARMING FIGURE—RECENTLY DISCOVERED.

It is safe to say that everyone who visits the "Old London" Exhibition in Sir Philip Sassoon's Park Lane house, will carry away a particularly clear memory of "Southwark Fair." None can fail to be caught by its humanity; the initiated will savour it for the masterpiece it is. In the centre of the painting (which is reproduced on the opposite page) stands the gallant figure of the drummeress, her beauty and her cheap finery making a touching contrast with the squalid and grotesque scenes around her. Hitherto the drummeress has lived only in this one scene; but

now the world has a chance to meet her in another and, as it were, less formal guise—nothing less than Hogarth's own sketch in oils of her. This shows Hogarth in a spontaneous and charming mood, without a hint of the moralising which runs through so much of his work. A point of interest in the sketch is provided by the figures in the background, two of which will be found in the finished painting, moved into the group near James Figg, the prize-fighter. "The Beautiful Drummeress" sketch is on view at Messrs. Spink's, in King Street, St. James's.

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ROMANTIC MEDIÆVAL ASIA MINOR: ARMENIAN STRONGHOLDS; SELJUK ART.

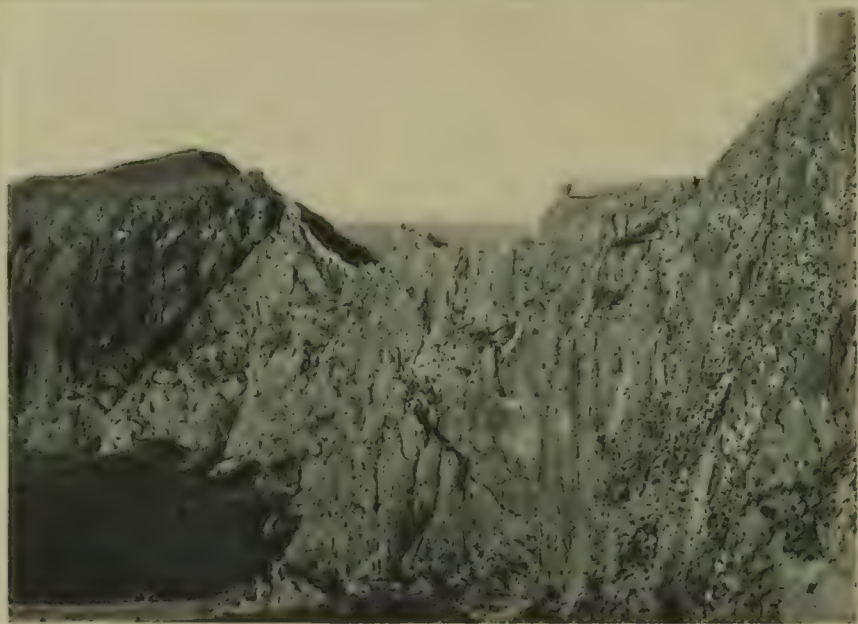
PHOTOGRAPHS BY E. H. KING.



A ROMANTIC CASTLE IN THE MEDIÆVAL REALM OF LESSER ARMENIA, LYING TO THE SOUTH OF, AND IN, THE TAURUS MOUNTAINS—A KINGDOM WHICH LASTED FOR NEARLY 300 YEARS: FEKE, THE REFUGE OF THE ARMENIAN KING LEON I. IN 1137.



THE REMAINS OF ANAVARZA, A FAVOURED CITY OF THE CÆSARS, AND THE CAPITAL OF THE FANTASTIC MEDIÆVAL KINGDOM OF LESSER ARMENIA: A VIEW FROM THE CITADEL; SHOWING THE EXTENSIVE WALLS OF THE ONCE PROSPEROUS TOWN BELOW, AND THE TRACE OF AN AQUEDUCT.



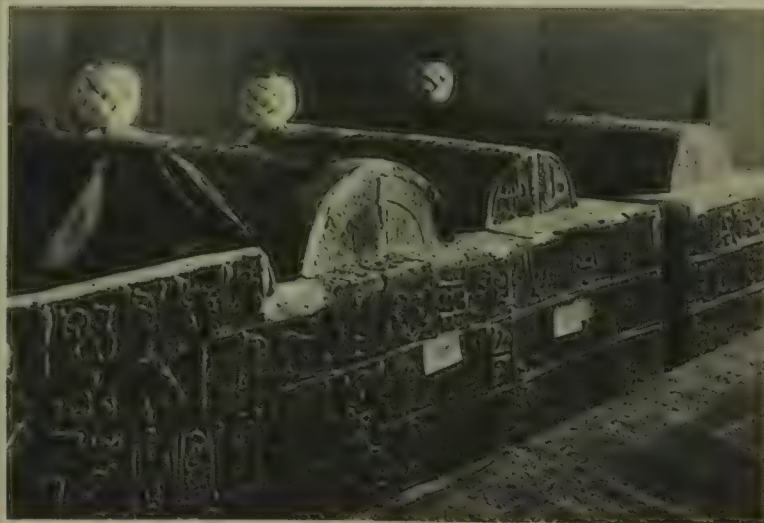
THE CITADEL ON THE ROCK OF ANAVARZA, WHICH TOWERS ABOVE THE CILICIAN PLAINS LIKE SOME "CASTLE PERILOUS" IN A MEDIÆVAL LEGEND: THE "KNIFE-EDGE" CROWNED WITH BATTLEMENTS WHICH FIGURED IN THE ENDLESS WARS AGAINST BOTH CHRISTIANS AND MOHAMMEDANS.



THE KEEP OF THE INNER ENCEINTE ON THE FORTRESS ROCK AT ANAVARZA: YELLOW LIMESTONE TURRETS, BUILT BY THE ARMENIAN KING THORUS I. IN 1100, WHO PLAYED A PROMINENT PART IN THE CHEQUERED HISTORY OF THIS MEDIÆVAL REALM — A TROUBLOUS BORDER STATE.



SELJUK ARCHITECTURE IN ONE OF THEIR STRONGHOLDS IN ASIA MINOR: THE RICHLY CARVED TOMB OF PRINCESS MAHPALI AT CÆSAREA OF CAPPADOCIA.



MEMORIALS OF SELJUK GREATNESS IN ANATOLIA: SARCOPHAGI OF THE SULTANS AT KONIA, INCLUDING THAT OF THE RENOWNED ALA-ED-DIN KEYKUBAD I. (COVERED WITH PALL), THE RENOWNED SELJUK CONQUEROR AND PATRON OF THE ARTS, WHO RULED FROM 1219 TO 1236.



ONE OF THE MANY FINE ARCHITECTURAL MEMORIALS RECALLING THE REBUILDING OF CÆSAREA BY ALA-ED-DIN KEYKUBAD: A GRACEFUL CIRCULAR TOMB.

During the stormy times which followed the overrunning of most of Asia Minor by the Seljuk Turks, many Armenian families went south to the Taurus mountains and, in 1080, established an independent kingdom in Cilicia. This kingdom of "Lesser Armenia" lasted until 1375, when it was overthrown by the Egyptian Memlûks. King Leon I. and his son Thorus were severely defeated by the Greeks (who seemed to bear as strong rancour against Christians as against Mohammedans) at their capital, Anavarza, in 1137. They took refuge in the castle of Feke, situated in the heart of the wild Taurus mountains; there, however, they were captured and taken to Constantinople. The king died in captivity, but his son escaped to Cilicia. Here, as King Thorus II., he led an army of 10,000 men against the Byzantines, recapturing

Anavarza and all the principal fortresses of his kingdom in the year 1142. Anavarza is a most impressive stronghold, rising like a great island amidst the silent Cilician plains. It is approximately two miles in length and 600 ft. high, and runs up to a knife-edge at the northern extremity. Fortifications probably stood there as early as Alexander the Great's time. Under the name of Cæsarea ad Anazarbum, it was greatly favoured by the Roman Emperors Augustus and Tiberius and continued to flourish until the sixth century. After being in the possession of Haroun-el-Raschid for a short period, it was seized by the Armenians in 1100, and played a prominent part in the fantastic history of this kingdom, which reads rather like some *chanson de geste* come true than solemn fact.

ROMANTIC MEDIÆVAL ASIA MINOR: KONIA, ADORNED BY THE SELJUK.

PHOTOGRAPHS BY E. H. KING.



ONE OF THE LITTLE-KNOWN TREASURES OF MOSLEM ARCHITECTURE AT KONIA, IN ASIA MINOR—FORMERLY THE CAPITAL OF THE SELJUK TURKISH KINGDOM OF RÛM (ANATOLIA): THE RICHLY CARVED SANDSTONE PORTAL OF THE MOSQUE OF THE INJEM MINARET.



EVIDENCE THAT MOSLEM ART ENJOYED ONE OF ITS MOST BRILLIANT PERIODS AT KONIA UNDER THE SELJUKS: THE EXQUISITE MARBLE GATEWAY OF THE KARATAYLAR MEDRESSEH; BUILT IN 1271.



A LATER MASTERPIECE AT KONIA: THE MARBLE "MIHRAB" (ORIENTATED TOWARDS MECCA) IN THE SELIMYE MOSQUE, BEGUN IN THE REIGN OF SULEYMAN THE MAGNIFICENT (1520-1566).



A SELJUK "TURBEH" (TOMB) AT KONIA REMARKABLE FOR THE SIMPLICITY AND GRACE OF ITS FORM: A TYPE OF BUILDING WHICH HAS COUNTERPARTS IN BOTH PERSIA AND ARMENIA.

Unquestionably, some of the most striking remains of the Seljuk Turkish Dynasty are to-day to be found in the town of Konia. It witnessed the most splendid period of the Seljuk rule in Asia Minor, that of the great Sultan Ala-ed-din Keykubad I. (1219-1236). The Seljuk Turks are chiefly remembered nowadays as the opponents of the stalwarts of the first Crusade when they were marching from Constantinople towards the Holy Land. The Seljuks met the Crusaders—Normans, Provençals and Lorrainers—at Dorylæum, and were

defeated after an obstinate encounter. The Crusaders continued their wonderful march, got in touch with the Armenian princes in Cilicia, and pressed on to Antioch. The Seljuk opponents of the Crusaders, however, were far from being barbarians. The Sultans of Rûm, like the great Seljuks of the main-line, were liberal patrons of art, literature, and science; and the remains of the buildings they erected rank among the most beautiful of Anatolia, this period having witnessed one of the most brilliant phases of Islamic art.

A PAGE FOR COLLECTORS.

REMBRANDT'S DRAWINGS AND ETCHINGS: THE EXHIBITION AT THE BRITISH MUSEUM.

By FRANK DAVIS.

by that nervous, eloquent handwriting (I use the word, of course, in its non-literal sense) which his followers can never quite imitate. Even when they approach his manner, they miss his extraordinary combination of solidity and vitality. The smallest of his figures have weight and substance, flesh and bone. If they are lying down asleep, as in that wonderful drawing of the young man in the high-crowned hat (Fig. 5), you would not be a bit surprised to find they had moved if you came back in five minutes, and in the case of so banal a subject as a coach (Fig. 7), why, the thing isn't a bit of paper at all (194 by 254 mm.), but a

drawing from a print of "The Last Supper" (Fig. 6). Like other great men of his calibre, Rembrandt the innovator did not despise his predecessors. Only specialist collectors will presumably take a



2. THE FIRST STATE OF REMBRANDT'S ETCHING, "CHRIST PRESENTED TO THE PEOPLE": A SUBJECT OF WHICH HE MADE SEVEN DIFFERENT VERSIONS, THE LAST OF WHICH IS SHOWN IN FIG. 3 ON THIS PAGE.

wide public if it were possible to advertise it on commercial principles.

The drawings are mainly from six great collections, beginning with that of Sloane (1753) and ending with Salting (1910). It is possible to smile at some of the activities of the eighteenth-century virtuosi—they were inclined to rate Gaspar Poussin, for example, as high as his marvellous uncle Nicholas—but on the whole what fine taste they had, anticipating enthusiasms which have emerged from darkness within the lifetime of many of us! It is only thirty or forty years ago that Rembrandt drawings were sold in bundles of a dozen at auction, and retailed by Parsons, of the Brompton Road, at five shillings each. More than one fine modern collection has been built up in this way. The odd thing is that in the past the Prints and Drawings Department was alive to the great names of the distant past, and is now lamenting the fact that it missed its opportunity when drawings by Cézanne and his contemporaries could be had for five francs each. Will someone who has enjoyed this Rembrandt exhibition put his hand in his pocket and present the Museum with a Cézanne landscape, which is, I am informed, the most obvious gap in the collection?

One has the impression that Rembrandt, when he laid down a brush, immediately and automatically seized a reed pen. He was always taking notes, sometimes mere hasty scribbles, but invariably characterised



1. REMBRANDT AS A LANDSCAPE ARTIST: A PEN-AND-WASH DRAWING OF A 17TH-CENTURY FARM WITH A BROOK AND EMBANKMENT, INCLUDED IN THE BRITISH MUSEUM EXHIBITION OF HIS DRAWINGS AND ETCHINGS.

wagon, with its axles well greased, waiting for the horses; you are quite sure they are ready harnessed just beyond the paper's edge. This is sheer magic, if you like, but a powerful magic, as different from the whimsy - whamsy tricks of lesser conjurers as good claret from red ink. His perpetual experiments are seen to great advantage in some copies of Orientals from Indian miniatures (e.g., Fig. 4), and in such a slight but vivid echo of Leonardo as the

detailed interest in the various states of his etchings, but there are one or two variations which the most casual visitor can hardly fail to notice; for example, the splendid "Christ Presented to the People," in which the etcher's ideas can be studied in seven different versions, the final one (Fig. 3) substituting two dark arches in the lower foreground for the animated movements of a crowd of people (Fig. 2). Apparently he felt that the numerous figures in this foreground distracted attention from the main theme. The two arches, with their black depths (and no one can suggest a rich darkness better—a darkness that can be felt), provide a more solid basis for the composition, and by contrast make the upper part lighter. Nevertheless, he will be a bold man who will confidently assert that the later version is the finer.

It is worth pointing out—and I see Mr. A. M. Hind emphasises this fact in the introduction to the special catalogue (6d.) issued in connection with the exhibition—that the etchings are not reproductions of pictures in the way that most English eighteenth-century prints are reproductions, but original works produced as ends in themselves, etched with acid, or scratched with the steel (dry-point) on the copper. "Actually about 80 of Rembrandt's copperplates are still in existence, and editions of the bulk of these were printed in Paris in the late 18th and 19th centuries, and again

as recently as 1906. But they are worn out and reworked, and the impressions are largely travesties or ghosts, and the only right home for these coppers is a museum which shall countenance no further reprints."

As a complement to the current Seventeenth-Century Loan Exhibition at Burlington House, this display is very nearly perfect, especially as, if time allows, one can go from the gallery into the Print Room itself and study at leisure the splendid drawings by Rubens and Van Dyck, Claude and Poussin, which also belong to the nation.



3. OMITTING THE GROUP IN THE CENTRE FOREGROUND (SHOWN IN FIG. 2), AS A DISTRACTION FROM THE MAIN THEME: THE LAST OF THE SEVEN STATES OF REMBRANDT'S ETCHING "CHRIST PRESENTED TO THE PEOPLE," DATED 1655.

Copyright Photographs by Courtesy of the British Museum. (See also Illustrations on the opposite page.)

THE SUPREME 17TH-CENTURY DUTCH MASTER WHOSE
DRAWINGS SOLD AT 5s. EACH WITHIN THE LAST 40 YEARS:
EXAMPLES FROM THE REMBRANDT EXHIBITION.



4. "AN ORIENTAL CAVALIER": A DRAWING BY REMBRANDT DATED ABOUT 1656—
FROM AN INDIAN MINIATURE.



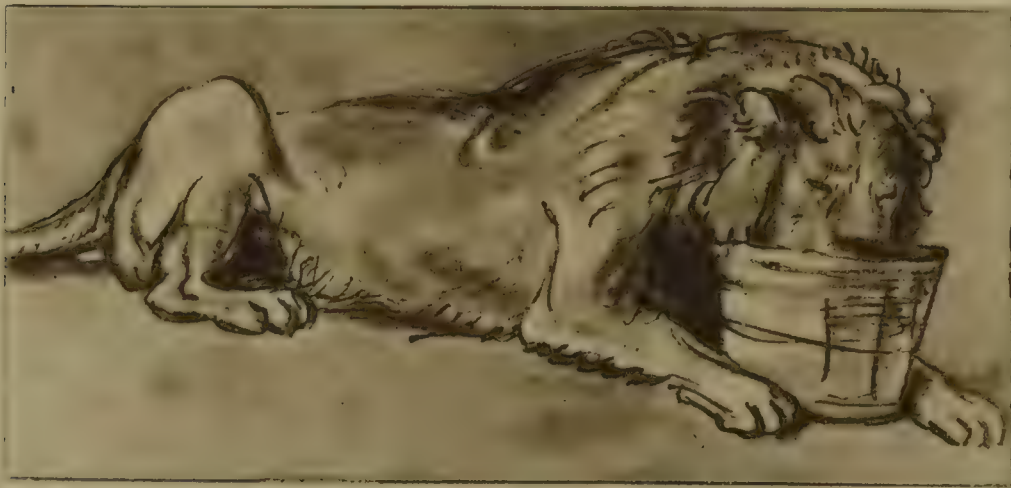
5. "SKETCH OF A YOUNG MAN IN A HIGH-CROWNED HAT, ASLEEP": AN INSTANCE
OF REMBRANDT'S VITALISING POWER.



6. REMBRANDT'S SKETCH AFTER AN EARLY ENGRAVING OF LEONARDO DA VINCI'S "LAST SUPPER":
A DRAWING IN RED CHALK (c. 1630-5).



7. "A COACH": A DRAWING OF A COMMONPLACE SUBJECT, BUT INSTINCT WITH
REMBRANDT'S SENSE OF ACTUALITY (c. 1649).



8. REMBRANDT AS AN ANIMAL ARTIST: "A LION DRINKING FROM A PAIL"—A DRAWING
DATED 1635-1640.



9. "PILATE WASHING HIS HANDS": A REMBRANDT DRAWING IN PEN-AND-
WASH, AKIN TO FIGS. 2 AND 3 IN SUBJECT (c. 1665).

The Exhibition of drawings and etchings by Rembrandt (1607-1669) at the British Museum, discussed by our art critic, Mr. Frank Davis, on the opposite page, is to continue throughout the present year. It forms an interesting corollary to the Royal Academy's Exhibition of Seventeenth-Century Art in Europe, and should on no account be missed by art-lovers in London. The Museum possesses, on behalf of the nation, 117 of Rembrandt's drawings and all the accepted etchings, numbering 303.

No exhibition such as the current one has been held there since 1899, when Sir Sidney Colvin arranged the prints in chronological order and compiled a guide which formed the basis of Mr. A. M. Hind's illustrated catalogue of Rembrandt's etchings. In his article, Mr. Davis comments on several of the above drawings and the etching "Christ Presented to the People" (Figs. 2 and 3). He also recalls how Rembrandt's drawings have risen in value during the last 30 or 40 years.

The World of the Theatre.

By IVOR BROWN.

MINDS ACROSS THE SEA.

DURING a recent visit to New York I found it constantly apparent that the national notions not only of what is funny but of what is actual or plausible differ enormously. It is natural enough that peoples separated by three thousand miles of ocean, peoples of much racial diversity and speaking increasingly different varieties of the same language, should not always see the other man's joke. What struck me as especially curious was the cleavage of opinion about character. An English play, for example, presenting an English family which seems completely actual to us is dismissed by the American as unlikely and unreal. Is it really true that human nature varies in such striking degree? Is it indeed the case that a family in St. Louis behaves quite differently, in essentials, from a family in Leeds?

I do not think it is the case at all. But New York is difficult to convince. Plays which depend on the universals only, on the familiar passions, for example, may cross the sea with success, because all the world loves a lover, as we know, especially when he is on the stage and makes the right kind of handsome fuss in the right kind of decorative company. But plays of English family life nearly always founder in New York or are received, if not with contempt (New York criticism can be very contemptuous), at least with such a chilly kind of "Well, well, so this is England" reception that their lives are neither long nor profitable.

New York is a highly opinionated and rather a stiff-necked city. It likes to think that it knows. In this

Fearful British Flop. Then they might "eat it," as the saying goes, in order to show that they can appreciate the kind of excellence which the crass English do not understand.

London is more sympathetic and receptive to American plays than is New York to English work. At any rate

artists, like Miss Gertrude Lawrence, can "star" with complete success in American plays in New York. Miss Beatrice Lillie seems to be the abiding darling of Manhattan. There is not the slightest prejudice against the people and always, for visitors, there abounds an immense hospitality. But I could

find no similar effort to understand and to appreciate British notions of humour or of social circumstance.

The family life in Mr. Priestley's "Time and the Conways" I should have thought was universal in appeal: certainly it offers a sincere as well as sombre picture of a British household in decline, and I imagine that every nation has its households of that kind. But, because the characters did not speak American, and because Mr. Priestley's Newingham did not resemble New Jersey, New York tended to dismiss the people as being unreal and so dramatically unimportant.

In the case of a serious play this is an absurd attitude. It is comprehensible that light comedies of the London middle-class, like "George and Margaret," should seem strange to people who have never left New York. But why should such strangeness be a bar to acceptance in the arts? What a dull and dismal world it would be if we were never to make an effort at intellectual adjustment, never

to share a sorrow with another country, and never to enjoy the other fellow's jest!

It may require some expenditure of energy to put oneself in somebody else's shoes, but does not New York fancy itself as a most energetic city, full of "pep" and hustle and brisk endeavour? I do not see it so myself, but that is the local view. Well, if New Yorkers are so uncommonly active, I fail to see why they should not apply their energy to the



"BLACK SWANS," AT THE APOLLO: A FAMILY QUARREL OF THE SUMMERS CLAN IN PROGRESS OVER THE QUESTION AS TO WHETHER RUTH WILLOUGHBY (SOPHIE STEWART; RIGHT) IS, OR IS NOT, TO DIVORCE HER NOVELIST-HUSBAND.

"Black Swans" is a comedy of family life in which a series of bitter quarrels leads to an ironical, but happy, ending. The characters seen here are (l. to r.) Thomas (Roger Maxwell), Mary (Thea Holme), Jessica (Hilary Eaves), William Heather (Charles Lefeaux), Guy Willoughby, the novelist (Richard Bird), Foster (Frank Follows), Henry (James Harcourt), and Ruth Willoughby.

we try to understand what they intend, and pieces composed in the vernacular, like "Is Zat So?", "Broadway," "Three Men on a Horse," and so on, have been vastly enjoyed despite the difficulty of catching everything that was said. During the long run of "Is Zat So?" London playgoers used actually to study the glossary on the programme in order to find out the meaning of some "East Side" words and "Bowery" phrases to which they had just been listening. I cannot believe that Broadway audiences would take that trouble with a play written in broad Cockney or broad Yorkshire. They would just say "This isn't our stuff" and pass it by. They do not want to know or find out, whereas we do make the effort.

One reason why the British audience is more receptive of alien work in the theatre is that the films have made us America-conscious. From the boy in the street who sings American songs and talks of cops and gangsters now instead of police and thieves, to the young people who spend at least two nights a week in the company of Hollywood's beauties and Hollywood's lingo and are listening on other nights to American music and American crooners, we are all of us continually submitted all the time to American idioms and American ideas. The American hardly ever sees a British film or reads a British magazine, whereas we are continually watching American life on the screen and in the smart and sardonic or glossy and sentimental periodicals which we import in large numbers. There is nothing outlandish about Arizona to an inhabitant of Surbiton. He has seen its image and heard its talk a dozen times. But an inhabitant of Brooklyn or the Bronx apparently finds our Brighton and Birmingham incomprehensible.

One cannot lay down absolute laws. There are always queer exceptions. Now and again a play or a book may be accepted because "it is so English": but this curious occurrence does not often happen and will, I think, happen less often in future. For the gap grows wider as the Anglo-Saxon element in the United States becomes merged, like all the other racial elements, in a new and enormous nation which I should describe as mainly English-speaking, but not at all as English-thinking.

We have, to assist our mutual understanding, an admirable body called the English-speaking Union. I wish it were also an English-thinking Union, not in the annexationist sense of capturing the American mind, but in the internationalist sense of creating a common opinion and a common scheme of values behind the common tongue.

Meanwhile, the winter season in the theatre here has shown that an American company in a typically American piece can be popular in London (for example, "Room Service," at the Strand), whereas it is fatal to attempt essentially American stuff with an English troupe (for example, "You Can't Take It With You"). The moral of that failure, I take it, is that you can bring it with you, but you can't find it here. On the other hand, English companies doing English work in America have not been triumphant. Individual English



"THE ISLAND," AT THE COMEDY: GODFREY TEARLE, AS THE TRAGIC MAJOR WILLIS, TOASTING THE HAPPINESS OF OTHERS.

"The Island," by Merton Hodge, author of "The Wind and the Rain," is a play of military life and centres round the intrigues and misadventures of a group of officers and their wives stationed on a remote island. Godfrey Tearle's performance as Major Willis has evoked great admiration.

case it does not know and I am inclined to think it does not want to know. It resents what it feels are "British successes." It is proud and wants to make its own successes. The book or play or person arriving labelled as British Success may be in for a bad time. The reaction of New York to that kind of advertisement, which may not be vulgar boasting but a plain statement of fact, is a kind of "Oh, yeah? British success, huh? You're telling us and we're showing you." If I were taking a play to Broadway I should advertise it as the



"THE INNOCENT PARTY," AT THE ST. JAMES'S: LAURITA BINGHAM (MARY ELLIS) AT THE BRIDGE TABLE AFTER THE INITIAL QUARREL WITH HER HUSBAND OVER THE CARDS, WHEN A DIVORCE WAS MOOTED.

Laurita Bingham's idea that she may want to divorce her husband, Peter (Cecil Parker), leads to the establishment of a *ménage à quatre* fruitful in comic situations. The initial quarrel over the bridge table is a most amusing piece of theatre.

imagination and be more active-minded. Manhattan is a very small island. But that is no reason for being very insular of mind.

This England . . .



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OUTCRY there is and a great flowing of words upon the destruction of old country cottages. For, says Authority, unless they be made habitable, they must go. Pity 'tis, for those of us who love to look at them, yet it would seem that in the main Authority has the right of it. For if we love this England we must also have a care for these English, and a healthy home is their children's birthright. Indeed, a rising instinct for health is everywhere; as the cities increase so does the swimming-pool, the sports club, the hiking—and the consuming of good beer. So is yet another generation finding its Worthington to be the healthiest beverage there is for folk who would be healthy.

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THE WORLD OF MUSIC.

SCHUMANN'S SPIRIT.

THE past week has been quite a lively one from a musical point of view. To begin with, there was the first performance in England of the long-lost violin concerto by Robert Schumann at the B.B.C. symphony concert by Miss Jelly d'Aranyi, with Sir Adrian Boult. According to paragraphs appearing in the newspapers, this concerto was made known to Miss d'Aranyi by a spirit supposed to be Schumann's. But on this occasion there was no need for the information to be conveyed in this way, since the existence of the concerto was perfectly well known to a great number of musicians. The facts are that the concerto was composed in the late summer of 1853, a few months before the composer's final illness, which resulted in his death in 1856. It was played by Joachim in 1857 at a Gewandhaus rehearsal at which Clara Schumann was present, but she, in consultation with Joachim and Brahms, decided not to publish it, and the manuscript was deposited by the heirs of Joachim in the Prussian State Library with the condition that it was not to be published within a century of Schumann's death.

Now that it has been released to the world, we can see that Joachim and Clara Schumann were over-scrupulous in their regard for Schumann's reputation; while it is not one of his best works, it is by no means unworthy of the composer, and, indeed, the first two movements are

very good; the scoring is skilful, and the music flows with what is, for Schumann, a rather unusual ease. The last movement is not quite on the same level, but, taken as a whole, the work is a welcome addition to the small repertory of classical violin concertos. It was played with much warmth and intelligence by Miss d'Aranyi.

Sir Thomas Beecham's series of Sunday afternoon

orchestral concerts at Covent Garden have proved extraordinarily successful this season, and it is often difficult to obtain seats. Last Sunday, owing to Sir Thomas Beecham's absence conducting in Berlin, his place was taken by Georg Schneevoigt, who comes from Helsingfors, where he succeeded Robert Kajanus. Naturally, his programme included a composition by Sibelius, the symphonic poem "Lemminkainen in Tuonela," which is very characteristic of the famous Finnish composer. In addition, there were the "Eroica" Symphony, the "Meistersinger" Overture, and the soloist was Iso Elinson, who gave a praiseworthy performance of Rachmaninov's pianoforte concerto in C minor No. 2. Mr. Schneevoigt is an efficient conductor, and has been described as Finland's Sir Henry Wood, but such comparisons are not complimentary to either party. Mr. Schneevoigt has qualities of his own, and so has Sir Henry, to whom, incidentally, we shall soon be offering congratulations, as this year he reaches the fiftieth anniversary of his first appearance as a conductor.

A word must be said about the Kolisch Quartet, which has been giving recitals in London. This quartet, in my opinion, is one of the best in existence at present. It is also distinguished by the fact that, unlike most quartets, the performers play from memory. Their programme on Friday night included the Mozart D minor, Schubert's Op. 29, and Beethoven's Op. 130, with the Grosse Fuge, all played without the music, and with a beauty of tone, an accuracy of intonation, and a musical intelligence of the highest quality.

W. J. TURNER.



THE 144TH-BIRTHDAY PARADE OF THE 1ST BN. THE ARGYLL AND SUTHERLAND HIGHLANDERS: "CRUACHAN," THE REGIMENTAL MASCOT, WAITING OUTSIDE THE CHURCH DURING THE SERVICE.

The Argyll and Sutherland Highlanders (Princess Louise's) are the youngest-but-one regiment in the British Army. They were formed in 1881, when the 91st (Argyll) and 93rd (Sutherland) Regiments were amalgamated. The former, which became the 1st Battalion, was raised in 1794. The Battalion's mascot is a pony called "Cruachan" which was presented by the regiment's Colonel-in-Chief, Princess Louise. On February 20 the 1st Battalion celebrated their 144th anniversary with a church parade at St. Andrew's Church, Aldershot. The mascot waited outside with the piled drums and the Pioneers. (Central Press.)

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Flying Standard

BRITISH CARS ARE BEST—IN THE LONG RUN

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE R.A.C. Annual Rally takes place from April 26 to 30, and entries close on Monday, March 7. The complete list of all the controls and checking-points is now issued, and it will be seen that there will be checks at the summit of Bwlch-y-Groes, and also at Pentre Voelas, to ensure that competitors starting from Glasgow, Harrogate and Leamington respectively actually cover this section. Similarly, there will be checks at Rosthwaite and Buttermere, on the Lakeland section, of competitors who start from London and Torquay, to prevent those hills being by-passed. Competitors will also be pleased to learn that their cars will not be required to remain in control at either of the night-stops—Tenby or Largs—or at the finish at Blackpool. Consequently, competitors will be able to use their cars in the intervals, but as there is no official garage, each entrant will have to make his or her own arrangements for garage, and also for hotel accommodation, in advance.



AT WHITTINGTON CASTLE, ADJACENT TO THE MAIN HOLYHEAD ROAD, NEAR OSWESTRY: AN AUSTIN "BIG SEVEN" SALOON, WHICH IS PRICED, WITH SLIDING ROOF, AT £149 10S.

For that reason, and for the guidance of motorists who wish to see part or all of the Rally, even if they do not compete, I give the list of controls and checking-places, as these are advantageous view-points, and also inform those interested where to try and procure accommodation, if not already booked up. The list of controls or checks is Brighton, Metropole Hotel; Bwlch-y-Groes, forked roads beyond the summit; Buttermere, Victoria Hotel; Cromer, Newhaven Court Hotel; Glasgow, Grand Hotel; Harrogate, Grand Hotel; Lancaster, County Hotel; Largs, Hollywood Hotel; Leamington, Regent Hotel; London, "Ace of Spades" Garage, Great West Road, Hounslow; Pentre Voelas, The Voelas Arms Hotel; Rosthwaite, Scarfell Hotel; Stranraer, The George Hotel; Tenby, Royal Gate House Hotel; Torquay, Grand Hotel; York, Royal Station Hotel; and Blackpool headquarters will be at the Imperial Hotel.

Entries for the Rally have already been received from a number of representative motor-manufacturers, including Ford, Morgan, Rover and Triumph; whilst there are twenty-one different makes of cars represented in the private entries already received. After all, the Rally gives an excellent opportunity to compare the merits of the various makes under ordinary touring conditions, so that the public can inform themselves and also see the cars actually on the road, and their condition after completing 1000 miles at a reasonably high average speed over a varied "give-and-take" country.

The floods which at present cover many parts of the country may provide a number of motorists with their first experience of driving on roads which are under water. For this reason, the following advice



HERR HITLER WITH DR. LEY, LEADER OF THE LABOUR FRONT, AT THE BERLIN MOTOR SHOW: THE FÜHRER HAVING TWO POINTS OF INTEREST SHOWN TO HIM SIMULTANEOUSLY.

On February 18 Herr Hitler opened the German Motor Show and Motor Roads Exhibition in Berlin. He is shown in the above photograph inspecting one of the models of a new motor highway while points of interest on the right and left are being indicated to him at the same moment. (Planet.)

given by the R.A.C. may prove useful. Although roads flooded to a depth of one foot can usually be negotiated safely by the average car, the greatest caution must be observed. Drivers should engage bottom gear before entering the water, and then proceed very slowly to avoid any splashing. The driver's door should be partially opened, so that the depth of water can be carefully watched, and if there are indications that it is likely to increase to a dangerous extent, or to reach either the ignition system or carburettor, the car should be stopped and at once backed out of the flooded area. In this emergency, enquiries should be made of the nearest R.A.C. guide to ascertain the best alternative route.

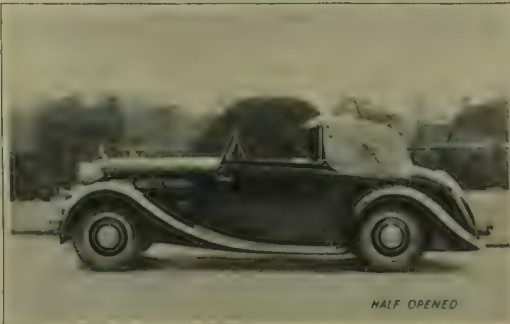
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(Continued overleaf.)

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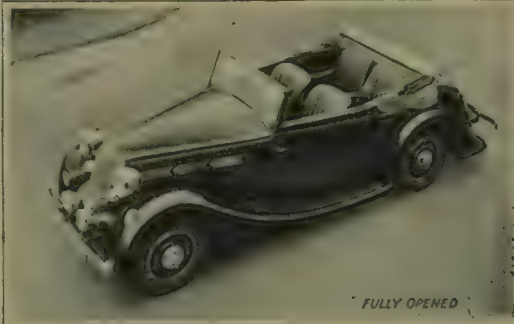
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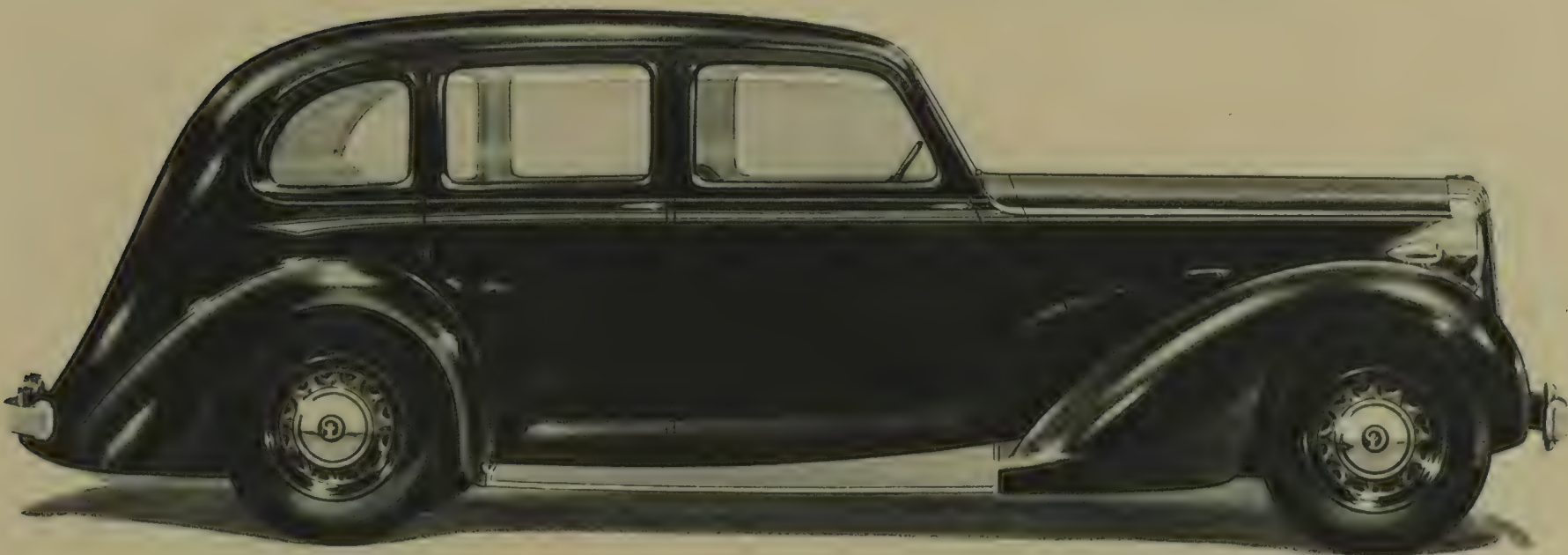
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(Continued.)

ignition system and the carburettor intake. If these can be kept above water-level, no harm is likely to result, but if it can be avoided, the clutch should not be disengaged whilst the machine is travelling through the water, as, if this is done, water may obtain access to the friction surfaces and cause slip. The water should be entered slowly, and speed should not exceed walking-pace. If the water shows signs of becoming too deep to be negotiated, the machine should be paddled out backwards. On no account attempt to turn it round if there is any heavy stream running.

BOOKS OF THE DAY.

(Continued from page 340.)

battleships has been proved again and again in war, and the authorities have refused, and rightly so, to hazard their replacement by aircraft. . . . Battleships are necessary for [aircraft]-carrier protection, and this implies that carriers must remain with the battle fleet. Hence, for ocean work, it is apparent that, for the next decade at least, aircraft can only play an ancillary part."

With the views of an airman on co-operation with warships, it is interesting to compare those of a naval man on the value of aircraft. Opportunity of doing so is provided in "THE ART OF THE ADMIRAL." By Commander Russell Grenfell, recently Lecturer at the Royal Naval Staff College, Greenwich. With Diagrams (Faber; 12s. 6d.). Here the author discusses such subjects as the nature of naval strategy, overseas expeditions, trade warfare, the importance of bases, and the technique of victory. On this last subject he favours "the Nelson touch," and in allusion to Jutland disputes Mr. Churchill's dictum that "the Commander-in-Chief of the Grand Fleet was the only man on either side who could lose the war in an afternoon."

In his chapter dealing with the influence of aircraft on naval operations, Commander Grenfell, too, discusses the new position in the Mediterranean, the vulnerability of Malta and Gibraltar to air attack, and the need of naval bases further east in that sea. "Should the Mediterranean be closed," he says, "the fleet will then have to ensure the security of the Cape route. To do so, it will need bases along that route. An obvious requirement in that event is a base in South Africa. If there is

any reasonable likelihood of our needing a base there, the sooner the British and South African Governments set about its preparation the better."

Curiously enough, the naval writer is more doubtful than the airman about the value of capital ships in modern war. Commander Grenfell virtually repeats the historic question, "What is the use of a battleship?" He points out that the battleship, being so large and expensive, tends to be "kept in cotton-wool," and suggests that the best type of surface vessel for combating aircraft, as well as submarines, is the destroyer, as being the most versatile and least vulnerable class of ship and, from its small size, cheap and capable of mass production. In urging these views the author says: "The advent of the firearm put the heavily armed knight of the Middle Ages out of business. The machine-gun has also forced considerable changes upon land warfare. Some say it has rendered cavalry obsolete. There is nothing therefore inherently impossible in the idea that large battleships may become valueless. Nor does history suggest that large size is a measure of supremacy. The enormous prehistoric animals of Mesozoic times all gave way to smaller species. The story of David and Goliath points in the same direction."

Hitherto the evolution of the British capital ship has been a constant progression from David to Goliath in the matter of dimensions. This fact is obvious in a beautifully illustrated book by another naval officer entitled "THE KING'S SHIPS THROUGH THE AGES." By Rowland Langmaid (Lt.-Commander, R.N., retired). With 28 Pages of Coloured Plates and Other Illustrations by the author (Portsmouth: W. H. Barrell, 112-116, High Street; 21s.). The author is a well-known naval artist and his series of charming water-colours depicts in considerable detail, but without undue technicality, representative types of warships from the Saxon galleys of King Alfred's time, in the ninth century, down to the present day. Each drawing is faced by an explanatory note giving details of size, build, rig, armament, flags, and so on, with a few historical details. Besides the coloured illustrations there are two pages of small diagrammatic silhouettes, one showing the evolution of the British battleship and the other that of battle-cruisers, cruisers, destroyers, submarines, and aircraft-carriers. There is also a short glossary of naval terms, useful to the landlubber.

The shape of the book, a horizontal oblong, has made it possible to place all the illustrations the same way up as the accompanying text—an important point too often disregarded by publishers.

Although this volume does not, of course, pretend to be comprehensive, it is, within its limits, highly informative, and provides an instructive introduction to the study of naval history and shipbuilding. Apart from its appeal to the general reader, I should think it would be useful for educational purposes, for it is likely to stimulate the love of ships which is inherent in most British boys and girls. Personally, I should have revelled in it at the age of about ten to fifteen, when I used to read such books as "The Three Midshipmen" and "The Three Lieutenants," and cover reams of drawing paper with primitive representations of frigates and 74's. C. E. B.

Photography, whether as a hobby or a business, is a matter of interest to countless thousands. From the amateur using a box-camera for holiday snaps to the professional with his studio, all are able to benefit from a study of really outstanding pictures. Only by study can the camera-worker's technique be improved; and he can broaden the scope of his activities immensely by seeing what others are doing. For this reason, the "Photography Year Book, 1938," containing pictures from all over the world, will be especially welcome to the man or woman with a camera. The contents consist of 1600 photographs, of which 72 are full-page size; divided into the following sections: Main section (pictorial and commercial photography), containing 262 pages with 677 illustrations; Trick Photography, 12 pages with 40 examples; Scientific; Applied Photography, with 20 pages demonstrating the use of photography for photo-murals, photo-posters, display material, and so on; and the Camera in Advertising. Master photographers from all quarters annually submit thousands of prints to the editor, and the present volume contains examples from twenty different countries, providing an incomparable survey of the world's camera art. The introduction is in three languages—English, French and German—a feature made necessary by the "Year Book's" international appeal. The "Photography Year Book," edited by T. Korda, is published by Cosmopolitan Press, 48, Fetter Lane, London, E.C.4. Its price is 21s.



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THE PLAYHOUSES.

"BLACK SWANS," AT THE APOLLO.

IT is said that no play with an author as its hero has ever been a great success. Mr. Geoffrey Kerr's latest comedy should be the exception to this rule. It is the most amusing comedy seen for many months. Mr. Richard Bird has never given a better performance than this one of a tousle-haired novelist with an inferiority complex and a passion for buying unnecessary things on the instalment system. His wife, though charming (Miss Sophie Stewart), forgets it is a wifely duty to praise her husband and leaves the task to his secretary. In gratitude, he presses a chaste salute upon the young lady's cheek; a gesture that is mistaken by his wife, who happens to enter the room at this moment. Then follows a family row, so lifelike that it appealed to all those members of the audience who had at some time suffered from the intervention of "in-laws." Everybody rubbed everybody else up the wrong way. These characters are drawn from life, and may be seen in any home. There is a pedantic little fellow with a passion for speaking in polysyllables and an irritating habit of being always right; a most amusing and authentic portrait by Mr. Charles Lefeaux. Mr. Roger Maxwell

contributes a diverting study of a bumptious, loud-voiced brother-in-law who rides roughshod over everybody. Here again is the type of man we all know—even to the florid complexion, ginger moustache and thinning hair. Mr. James Harcourt is exactly right as the peace-loving father, ruled, even as to his diet, by his daughter. The cleverness of this comedy is shown by this daughter; instead of being presented as an ogress, she is allowed to have good looks. Miss Hilary Eaves is convincing in the rôle. Miss Marjorie Stewart, as the amorous secretary, plays a difficult part with a great deal of tact. This is a witty, human comedy that deserves to be a big "hit." It will certainly rejoice all those who enjoyed "George and Margaret." Not that it is in any way a copy. Mr. Maurice Colbourne has produced the play brilliantly and has certainly collected a cast that could not be excelled.

"MARY GOES TO SEE," AT THE HAYMARKET.

It is unfortunate that one cannot record Dame Marie Tempest's return to the Haymarket as a triumphant success. The first-night audience, graced by the presence of Queen Mary, were eager to be pleased, but, unhappily, the play had little or nothing to recommend it: it is a feeble comedy that followed

on the old, old lines, with scarcely a touch of freshness to redeem it. Dame Marie Tempest plays a charming, middle-aged woman who crosses the Atlantic to rescue her brother from the clutches of a domineering wife. She also enables her nephew to spend a fortnight's holiday writing a world-shaking novel, instead of wasting his time concocting speeches for his mother to deliver to the Women's League of Something-or-the-Other.

"WELCOME STRANGER," AT THE SAVILLE.

It is seventeen years since Mr. Harry Green delighted us with this simple little comedy. The revival is very welcome, if only to remind us how, theatrically speaking, very long ago and far away the nineteen-twenties seem. If our tastes were then more unsophisticated, it would seem, judging by the applause and the hearty way the villain was hissed, that there is still much for the readily pleased to enjoy: even the ingenuous effect of a trolley-car passing across the back-cloth got its round of applause. Mr. Green's study of a humorous Hebrew's endeavour to arouse a narrow-minded community to the blessing of electric lighting is as delightful as ever. It is pleasant to welcome Mr. George Elton in his original part of the old electrician.

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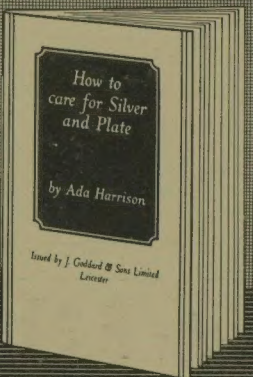
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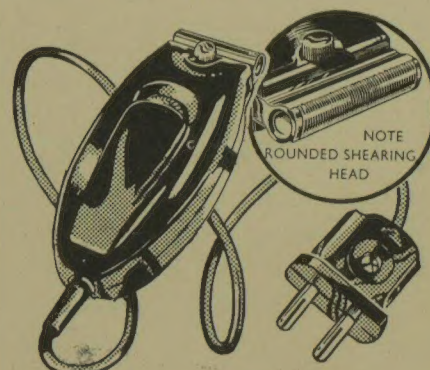
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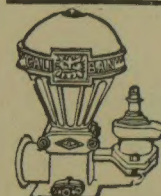
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